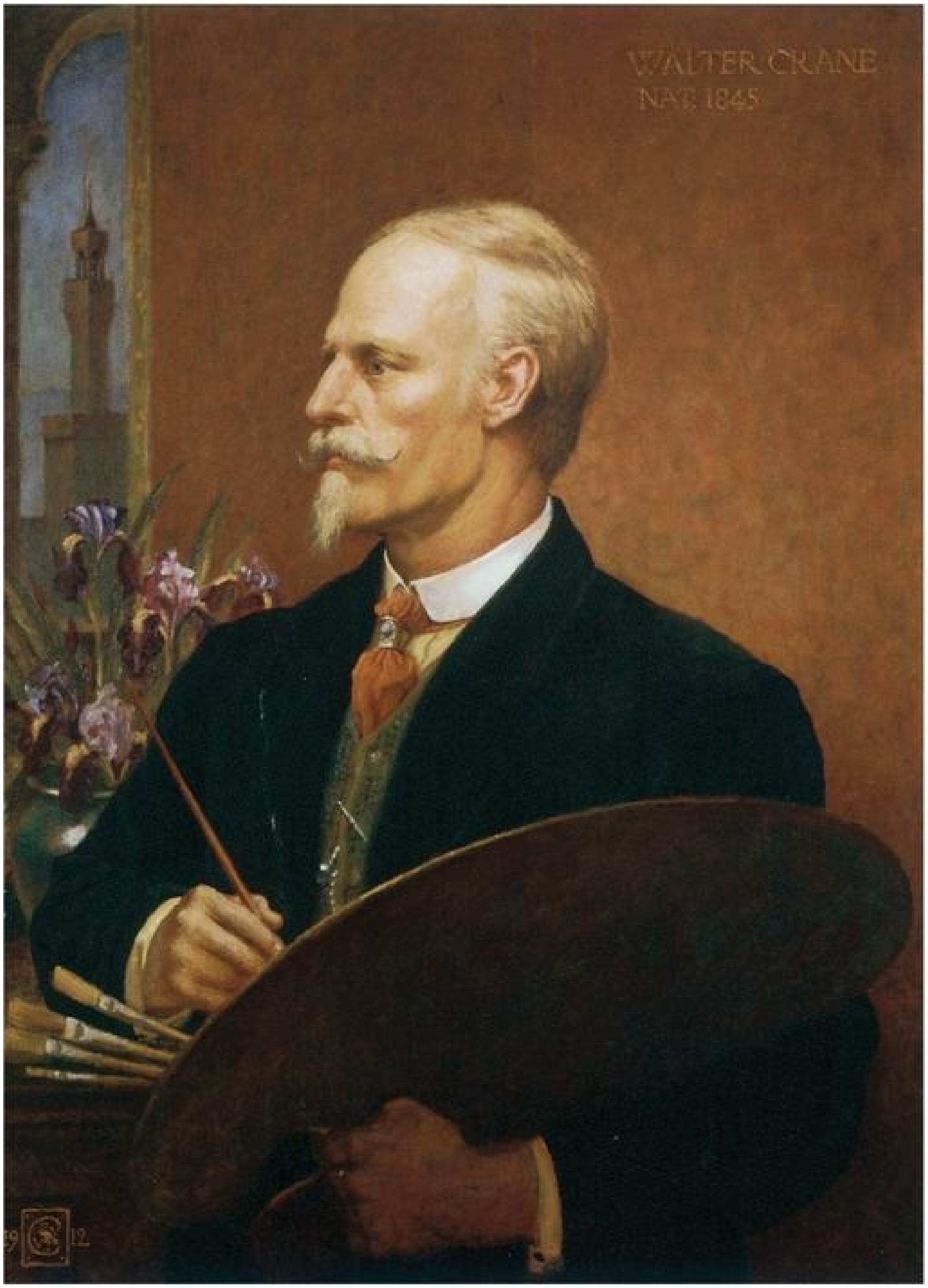
THE ART & ILLUSTRATION OF WALTER CRANE

SELECTED AND EDITED BY JEFF A. MENGES


WALTER CRANE
NAT. 1845
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Walter Crane
Self Portrait, 1912

THE
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Fiorimonde and Other Stories, Mary De Morgan, Macmillan & Co., London, 1880; *Household Stories by the Brothers Grimm,* The Brothers Grimm, Macmillan & Co., New York, 1882; *Pan Pipes: A Book of Old Songs,* Theo Marzials, George Routledge and Sons, Ltd., London, 1883; *Bric-A-Brac Stories,* Mrs. Burton Harrison, Charles Scribner's Sons, New York, 1885; *The Golden Primer,* Prof. J. M. D. Mieklejohn, Mieklejohn & Holden, 1885; *Pothooks and Perseverance: or the ABC-serpent,* Walter Crane, Marcus Ward & Co. Ltd., London, 1886; *The Happy Prince and Other Fairy Tales,* Oscar Wilde, Longman's, Green, and Co., New York and London, 1888; *The Book of Wedding Days,* K. E. J. Reid, May Ross, and Mabel Bamfield, Longmans, Green, and Co., London and New York, 1889; *Flora's Feast: A Masque of Flowers,* Walter Crane, Cassell & Company, Ltd., London, Paris, New York & Melbourne, 1889; *Queen Summer: or, The Tourney of the Lily and The Rose,* Walter Crane, Cassell & Company, Ltd., London, Paris, New York & Melbourne, 1891; *A Wonder Book for Girls and Boys,* Nathaniel Hawthorne, Osgood, McIlvaine & Co., London, 1892; *The Old Garden and Other Verses,* Margaret Deland, Osgood, McIlvaine & Co., London, 1893; *The Tempest,* William Shakespeare, J. M. Dent and Company, London, 1893; *A Book of Christmas Verse,* H. C. Beeching, Methuen and Company, London, 1895; *The Faerie Queene,* Edmund Spenser, George Allen, London, 1894–96; *The History of Reynard the Fox,* F. S. Ellis, David Nutt, London, 1897; *The Shepheard's Calendar,* Edmund Spenser, Harper & Brothers, London & New York, 1898; *Don Quixote of the Mancha,* retold by Judge Parry, John Lane, New York, 1900; *A Masque of Days,* Elia, Cassell & Company, Ltd., London, Paris, New York, Melbourne, 1901; *Flowers from Shakespeare's Garden,* Walter Crane, Cassell & Co., Ltd., London, Paris, New York, & Melbourne, 1906; *King Arthur's Knights,* Henry Gilbert, T. C. & E. C. Jack, London and Edinburgh, 1911; *Robin Hood and the Men of the Greenwood,* Henry Gilbert, T. C. & E. C. Jack, London and Edinburgh, 1912.

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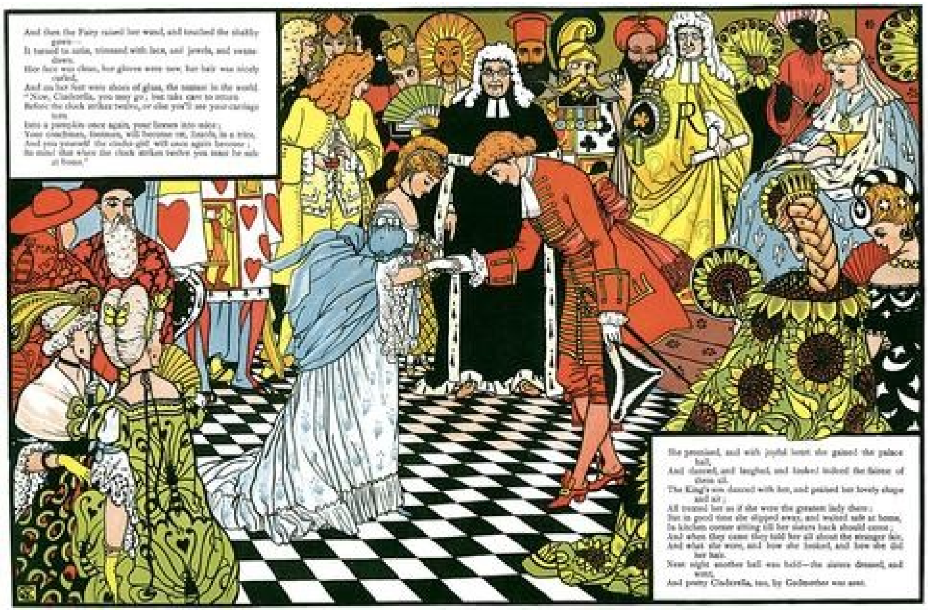
Dedicated to Lynne

Who remembered
having a Walter Crane
book as a child,
and lit up
like a candle in the night
when she went through it again.

INTRODUCTION

The body of work achieved by Walter Crane during his long career in illustration and design reveals more than the story of a creative mind: it also tells the tale of the development of publishing during the late nineteenth and early twentieth centuries. Crane was a driving force in the world of Victorian art who not only participated in the radical shifts that publishing went through during those years; he also was a leading figure who had the vision to see what improvements could be made—and then led the way.

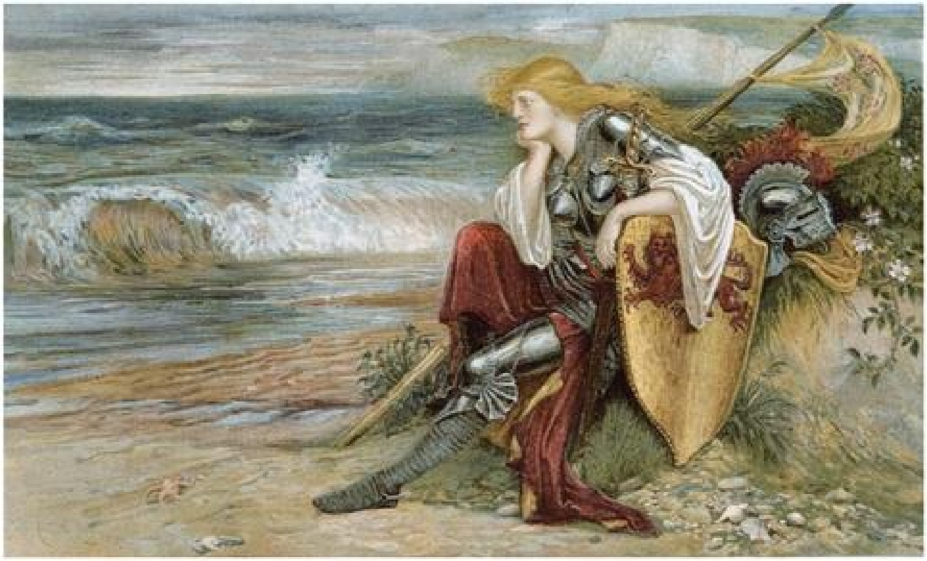


The king’s son danced with her

CINDERELLA

The Three Bears’ Picture Book, 1874

Born in Liverpool, England, on August 15, 1845, Walter Crane grew up surrounded by the influences of art. His father was a moderately successful portrait and landscape painter, and his older brothers were employed in the expanding field of the printing industry. As a child, Walter was especially fond of drawing, and he took advantage of opportunities to make drawings based on the portraits that his father painted. Walter's early successes did not go unnoticed, and he received an apprenticeship as an engraver while a teen. Learning engraving was difficult, often tedious work for the young man, but his dedication brought him a fluency in the language of line. Crane spent three years as an engraver at the studios of William James Linton, who put him to work at many varied tasks in his shop. In addition, Linton, recognizing Crane's imaginative passion, provided the youth with creative outlets.

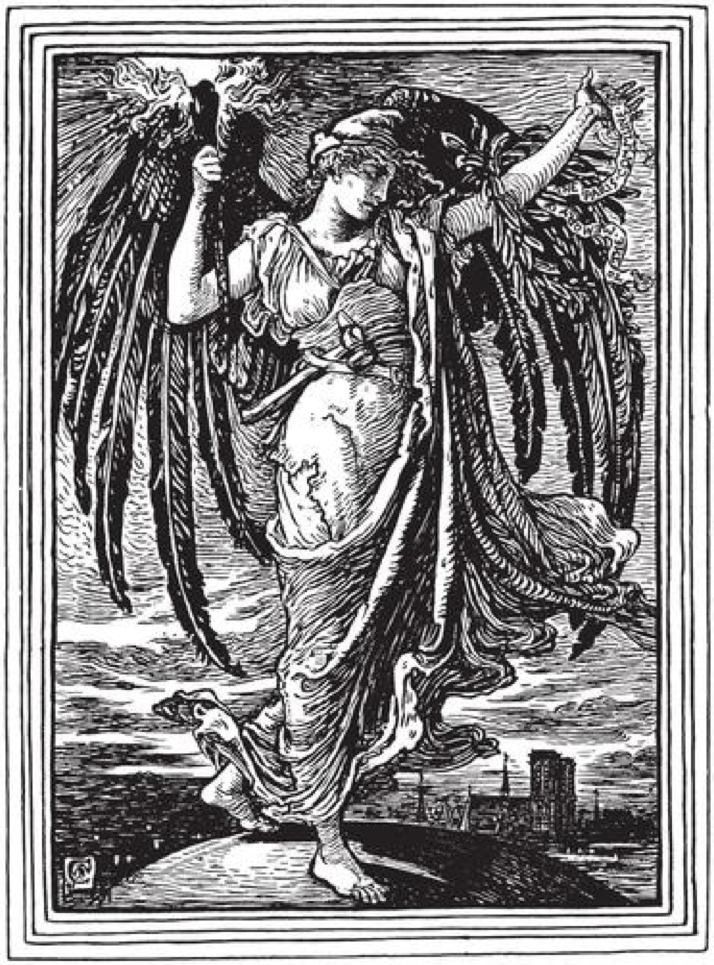


BRITOMART BY THE SEA, 1900

The apprenticeship served Crane's future as an artist in many ways—he had gained an insight into printing processes, which gave him a technical advantage when considering methods to improve upon the reproduction of his work. It provided him with a network of professionals who knew of his work with Linton. And it gave Crane an understanding of *craftsmanship,* which would become increasingly important to him later on in life—when Crane felt it had begun to dwindle from the materials consumed and produced in Victorian England.

Not long after his apprenticeship ended, Crane was at work as a professional illustrator. His rich imagination made children’s books a natural vehicle for his creativity. A thin, inexpensive volume known as a “toybook” would become his livelihood for the next decade. Crane worked with his publishers to develop a type of children’s book that made good use of the new printing technology, as well as offering attractive art and decoration at an affordable price. Crane’s toybooks were a great success, providing him with a loyal following and establishing his reputation early in his career.

As Crane continued to work in the field of children’s books, his artistic endeavors became more diverse as he got older. In some ways, it was the strength of his success in creating images of the nursery that enabled him to experiment with other material. Illustrated books had a wide and varied market in the late nineteenth century, and Crane was able to produce a broad range of more serious volumes as well, some offering hundreds of images. Spenser’s *Faerie Queene*, and works by Shakespeare, would later be produced by his studio; classic tales and poetry were issued in between the alphabet books and nursery rhymes.



CARTOONS FOR THE CAUSE, 1886–96

Crane also was a gallery painter; he stated that painting was his greatest love. He first displayed his work at the Royal Academy in 1862, and also showed at the Grosvenor Gallery and the Dudley. As his early efforts in books were affected by technical limitations in printing methods, Crane turned to oils or watercolor and gouache to produce his narrative paintings. These works often displayed mythological or romantic themes—not unlike the art of the Pre-Raphaelites, whose work greatly influenced him. Crane's dedication to books went far beyond illustration. He believed that a book was a complete package, whose presentation needed to convey a unified message derived from all of its facets. His books typically contained large amounts of decoration, framework, and handwritten passages. Over time these elements formed a large part of Crane's illustrative identity.

Working with fellow illustrators of the Victorian era brought to Walter Crane new circles of friends. In the early 1870s, Crane was introduced to William Morris, one of the foremost designers of the time. Crane, embracing Morris's socialist ideas, became a firm believer that art should exist in all things, and be available to all the people. Along with Morris, Crane became a leading figure in the socialist movement and was for many years its most active artist, devoting a portion of his time to creating cartoons and imagery supporting a socialist agenda.

Over the course of his career, Walter Crane published many illustrated books devoted to his own stories, as well as works on design theory, a memoir, and various articles on socialism. Crane did not hesitate to get involved—He was president of the Art Worker's Guild in 1884, as well as the Arts and Crafts Exhibition Society (1888 to 1892; 1897 to 1912).

Few illustrators of publishing's golden age had careers as varied and as successful as Walter Crane's. His later works benefited from the development of the four-color-separation printing process, which allowed Crane to create pieces for the tales of Robin Hood and King Arthur that were not far removed from the paintings that he had produced as gallery work years before. When Crane died in March of 1915, his children's books were being embraced by a whole new generation—children of those readers who had enjoyed them when newly published. Though his efforts were devoted to producing a varied legacy, it is largely for the enduring imagery of his nursery work that he is remembered today.

Jeff A. Menges

May 2010

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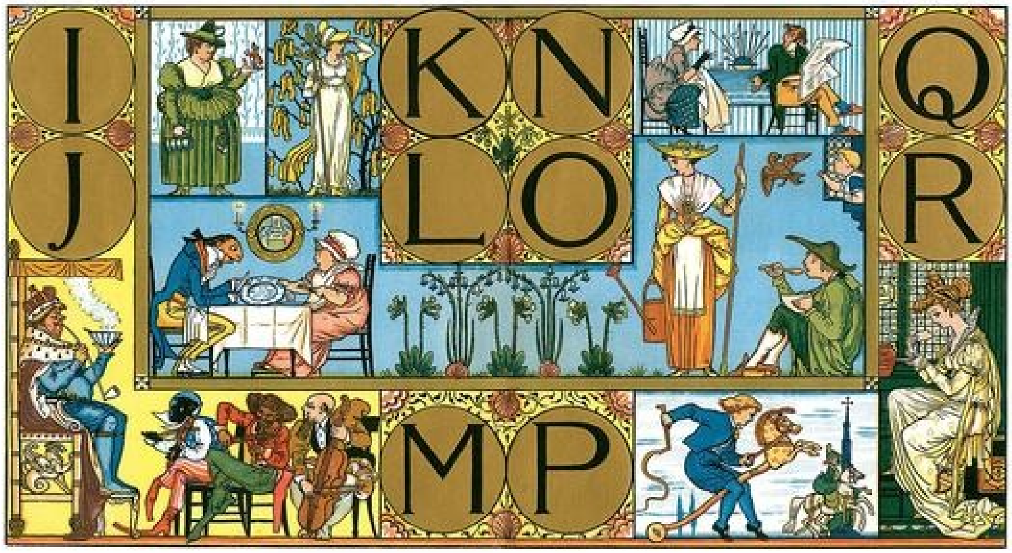
THE PLATES

ADVENTURE IN THE NURSERY

Walter Crane concluded his apprenticeship with William James Linton in 1862; the following year he began his association with Edmund Evans. Evans was a printer who had developed his business by producing inexpensive novels, largely intended for railway travel. Crane originally was hired to prepare cover designs for these novels, but Evans quickly perceived that Crane’s strength was in imaginative work, and he channeled the artist’s efforts toward a new line of children’s books. These slim volumes had a larger range of printed color than previous works; Crane quickly adapted his style to benefit this process, and the “toybook,” as it came to be known, occupied his efforts for the next decade.

Crane produced dozens of inexpensive books for various publishers, on subjects ranging from fairy tales, English rhymes, and the Arabian Nights, to contemporary stories. After working exclusively with the publisher George Routledge—who refused to grant Crane a contract providing him royalties—Walter Crane and Edmund Evans, in 1876, once again began working for a variety of clients. Crane had built his reputation with children’s books, and, after departing from the realm of the toybook, he moved on to more substantial volumes for children.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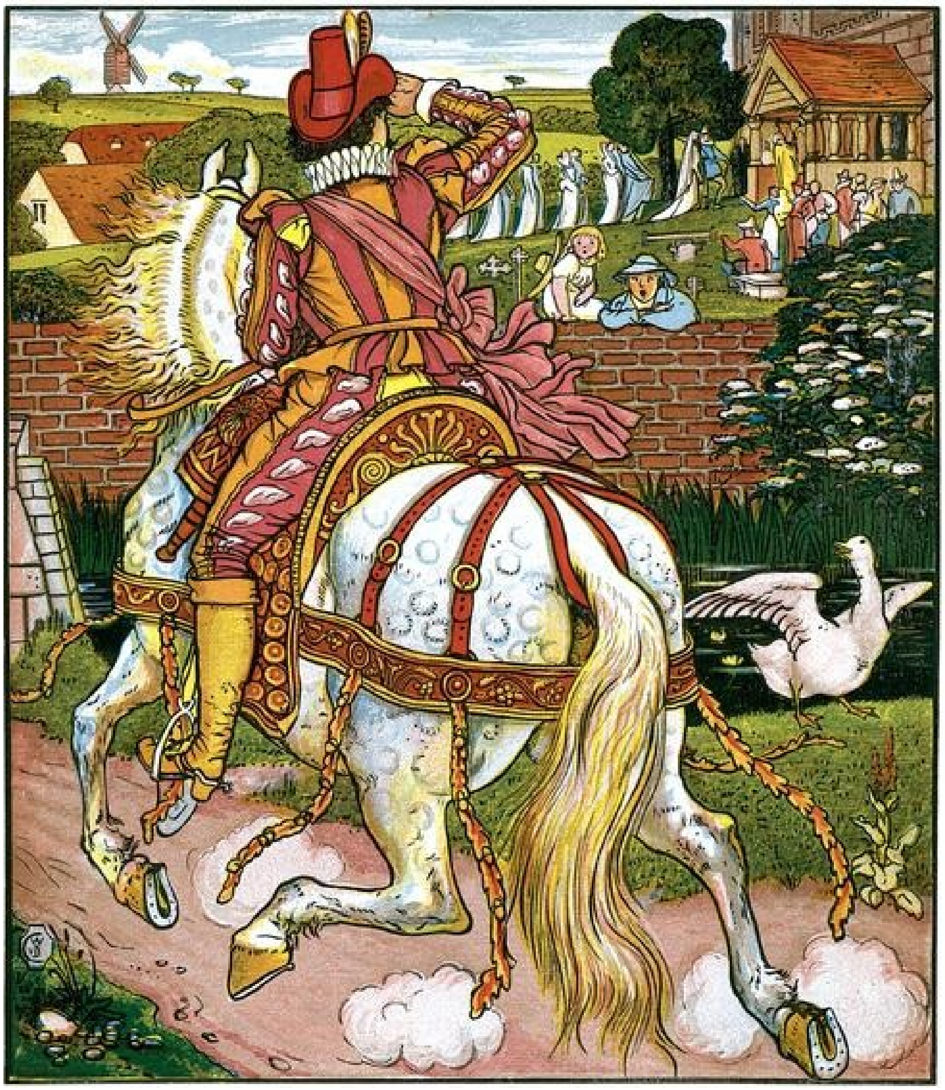
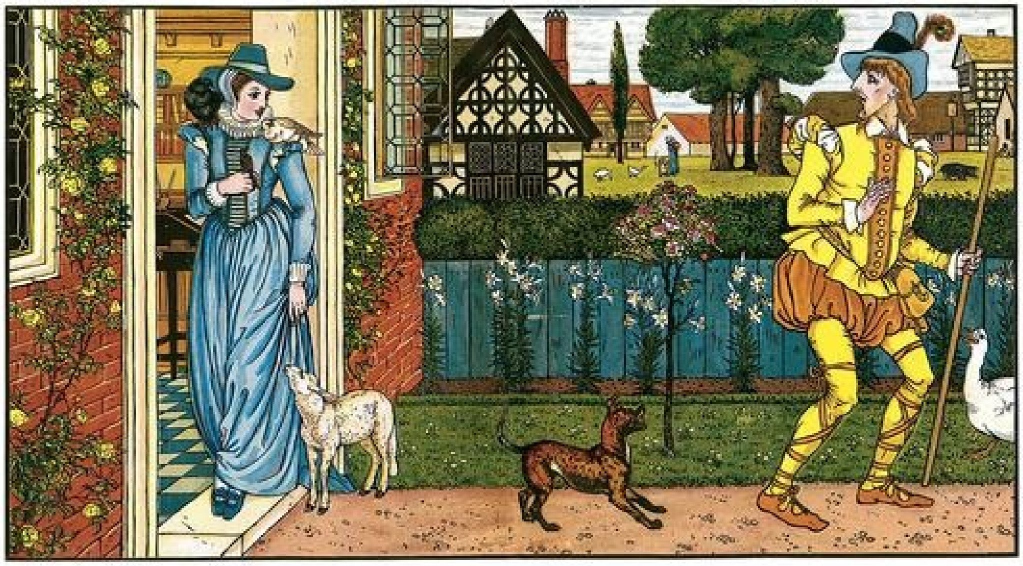
An Alphabet of Old Friends, I–R Goody Two Shoes’ Picture Book, 1874



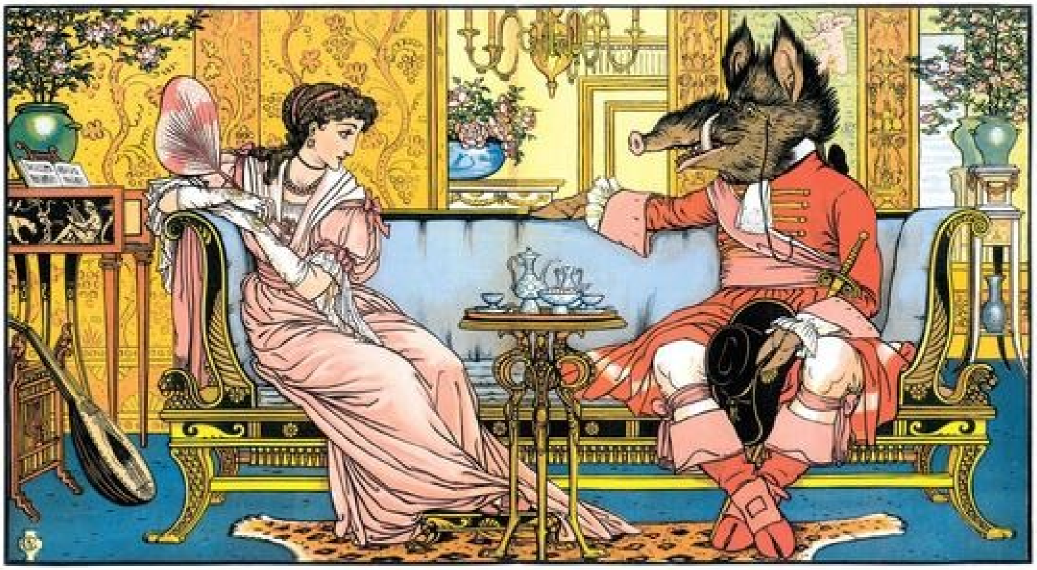
. . . their friends assembled outside were busily engaged in watching the progress of a horseman . . .

GOODY TWO SHOES

Goody Two Shoes' Picture Book, 1874

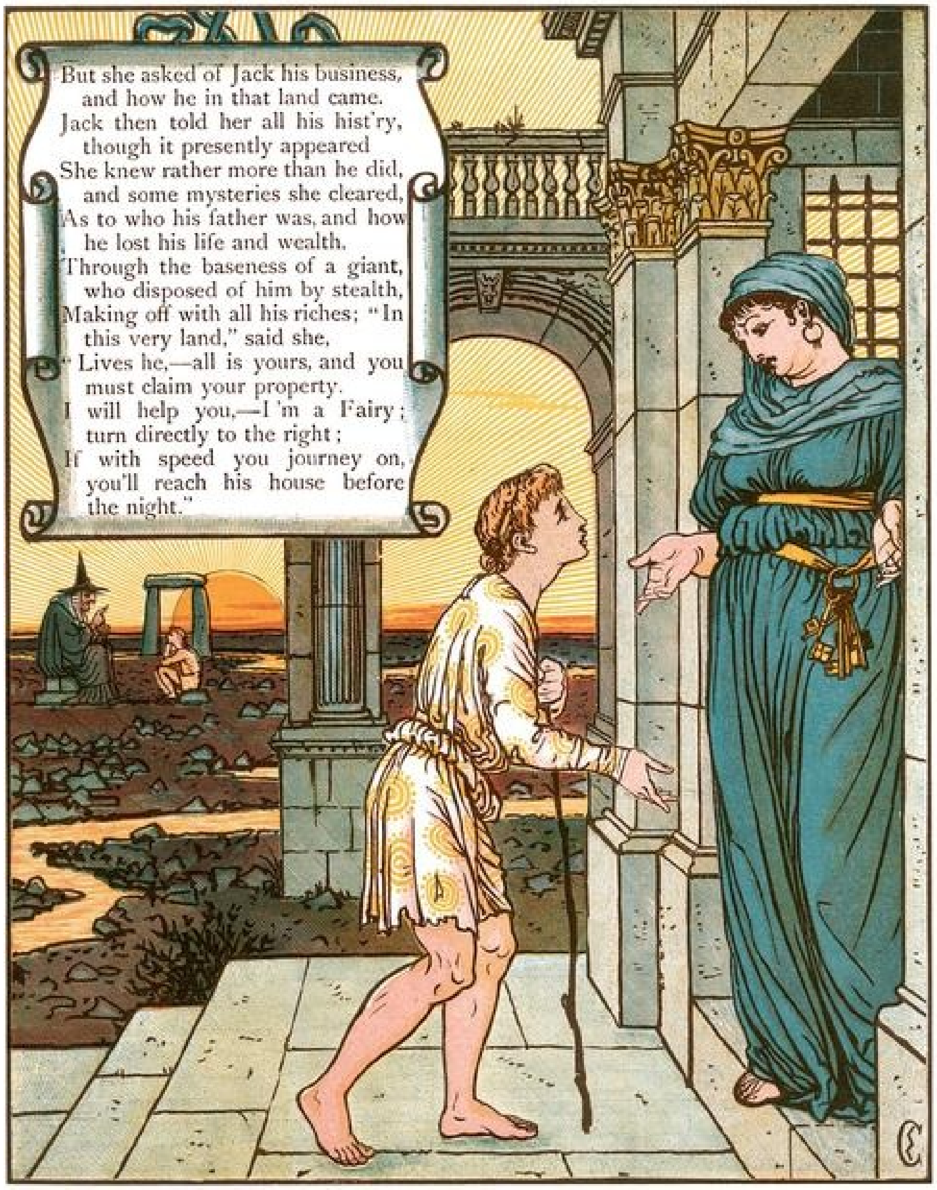


PRINCE DARLING



BEAUTY AND THE BEAST

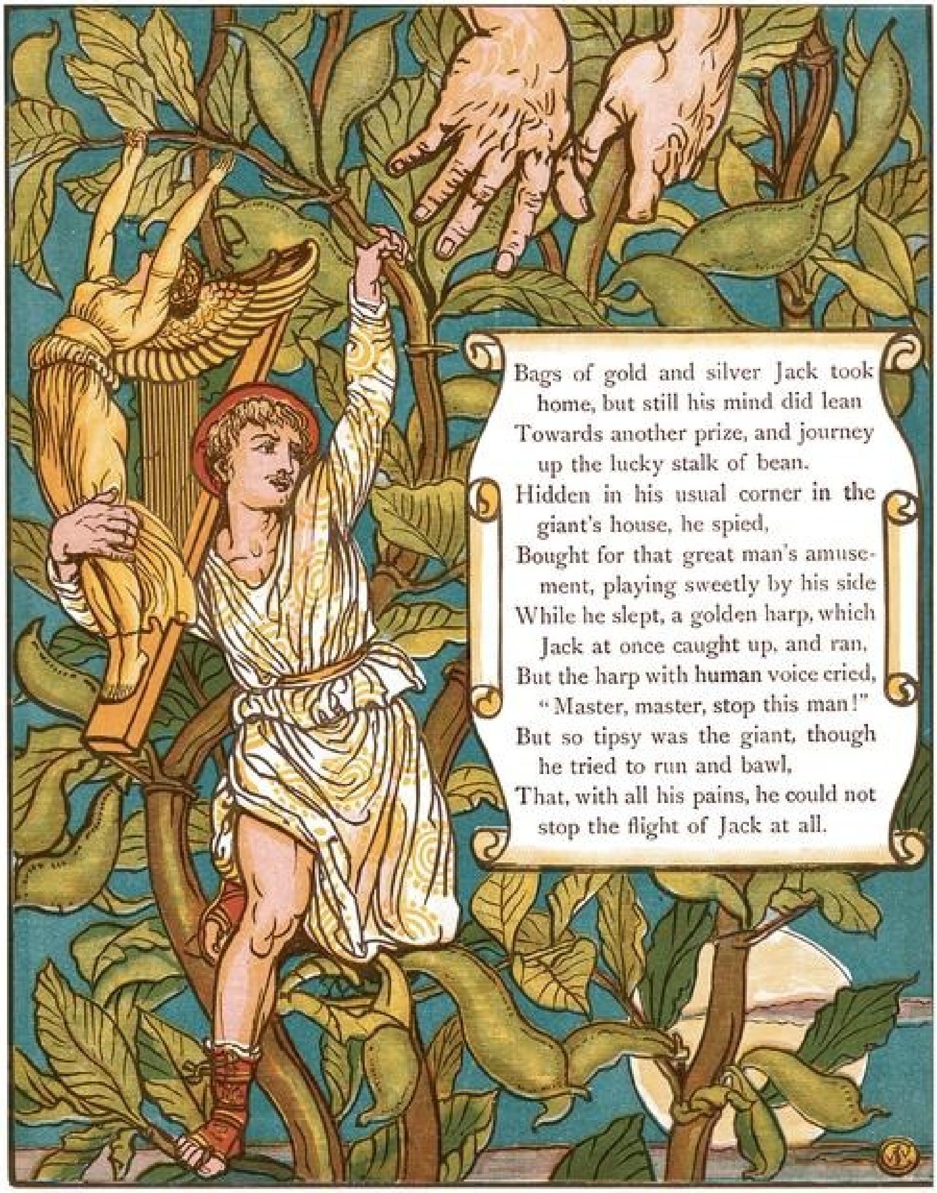
Goody Two Shoes' Picture Book, 1874



But she asked of Jack his business,
and how he in that land came.
Jack then told her all his hist'ry,
though it presently appeared
She knew rather more than he did,
and some mysteries she cleared,
As to who his father was, and how
he lost his life and wealth,
Through the baseness of a giant,
who disposed of him by stealth,
Making off with all his riches; "In
this very land," said she,
"Lives he,—all is yours, and you
must claim your property.
I will help you,—I 'm a Fairy;
turn directly to the right;
If with speed you journey on,
you'll reach his house before
the night."

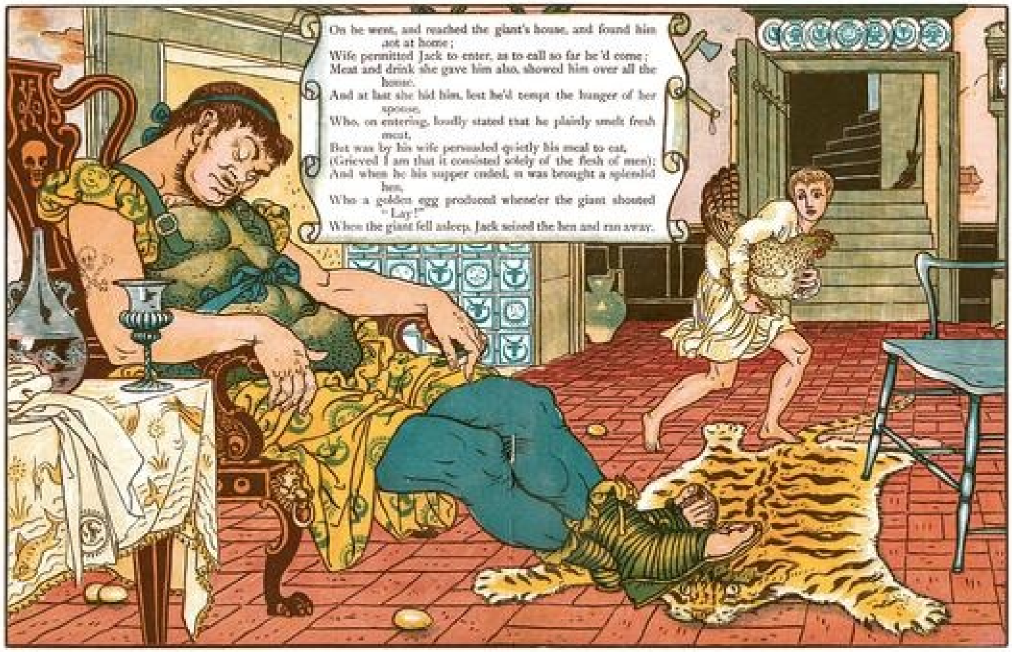
"I will help you,–I'm a Fairy; turn directly to the right; If with speed you journey on, you'll reach his house before the night."

Jack and the Beanstalk, 1874



Bags of gold and silver Jack took
home, but still his mind did lean
Towards another prize, and journey
up the lucky stalk of bean.
Hidden in his usual corner in the
giant's house, he spied,
Bought for that great man's amusement, playing sweetly by his side
While he slept, a golden harp, which
Jack at once caught up, and ran,
But the harp with human voice cried,
"Master, master, stop this man!"
But so tipsy was the giant, though
he tried to run and bawl,
That, with all his pains, he could not
stop the flight of Jack at all.

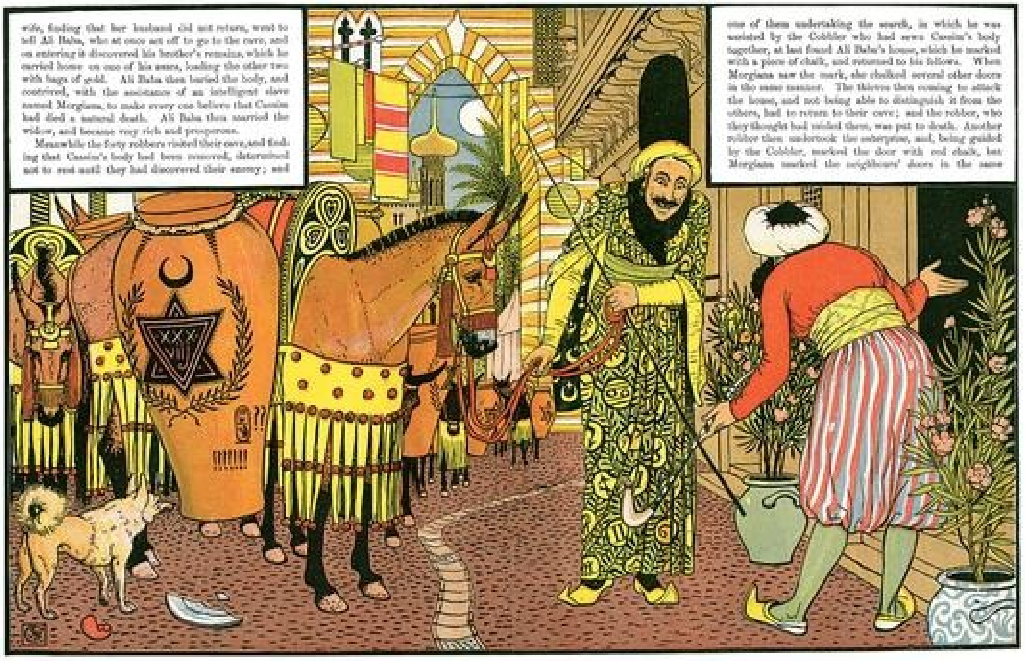
He could not stop the flight of Jack at all Jack and the Beanstalk, 1874



On he went, and reached the giant's house, and found him not at home;
Wife permitted Jack to enter, as to call so far he'd come;
Meat and drink she gave him also, showed him over all the house.
And at last she hid him, lest he'd tempt the hunger of her spouse,
Who, on entering, loudly stated that he plainly smelt fresh meat,
But was by his wife persuaded quietly his meal to eat,
(Grieved I am that it consisted solely of the flesh of men);
And when he his supper ended, it was brought a splendid hen,
Who a golden egg produced whene'er the giant shouted "Lay!"
When the giant fell asleep, Jack seized the hen and ran away.

The sleeping giant

Jack and the Beanstalk, 1874



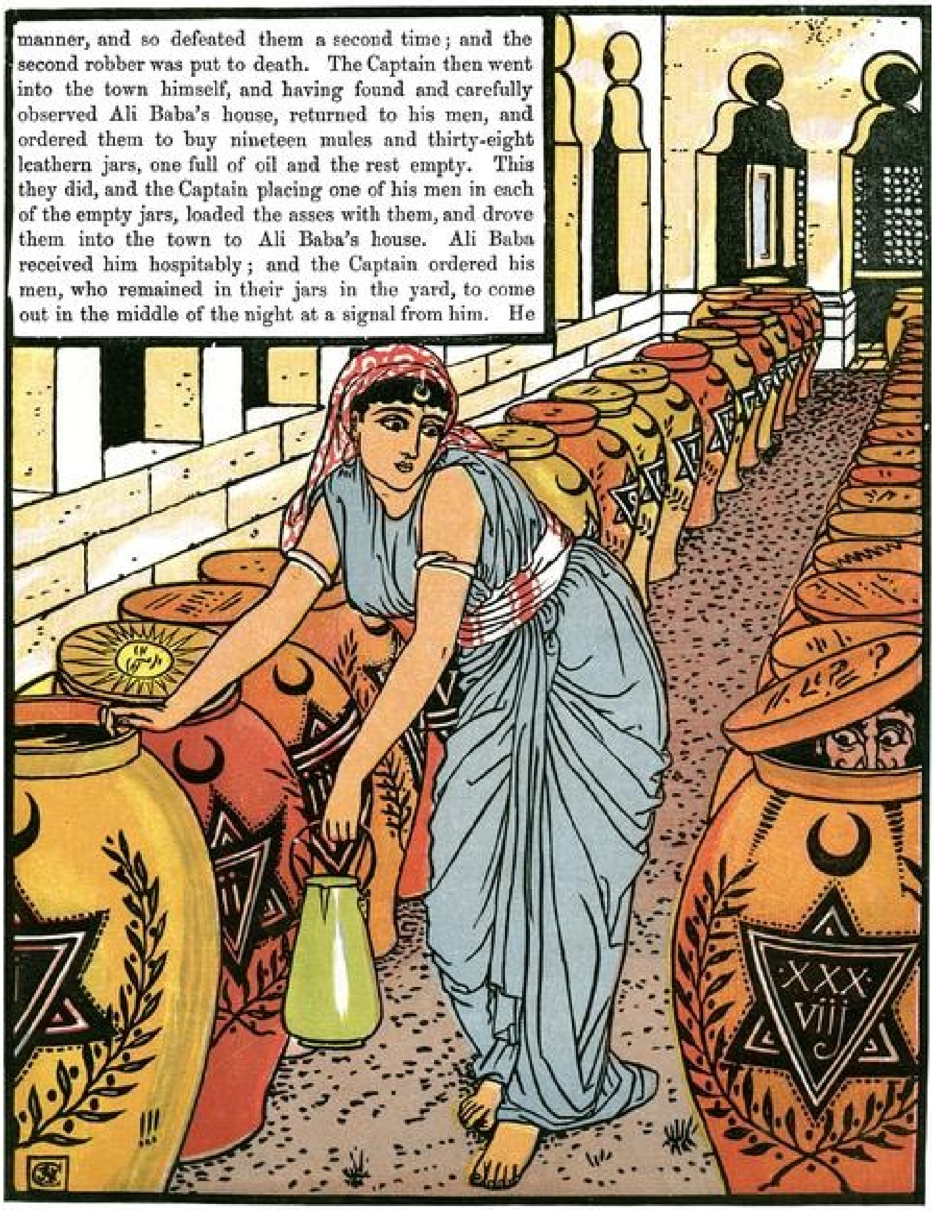
wife, finding that her husband did not return, went to tell Ali Baba, who at once set off to go to the cave, and on entering it discovered his brother's remains, which he carried home on one of his asses, loading the other two with bags of gold. Ali Baba then buried the body, and contrived, with the assistance of an intelligent slave named Morgiana, to make every one believe that Cassim had died a natural death. Ali Baba then married the widow, and became very rich and prosperous.

Meanwhile the forty robbers visited their cave, and finding that Cassim's body had been removed, determined not to rest until they had discovered their enemy; and

one of them undertaking the search, in which he was assisted by the Cobbler who had sewn Cassim's body together, at last found Ali Baba's house, which he marked with a piece of chalk, and returned to his fellows. When Morgiana saw the mark, she chalked several other doors in the same manner. The thieves then coming to attack the house, and not being able to distinguish it from the others, had to return to their cave; and the robber, who they thought had misled them, was put to death. Another robber then undertook the enterprise, and, being guided by the Cobbler, marked the door with red chalk, but Morgiana marked the neighbours' doors in the same

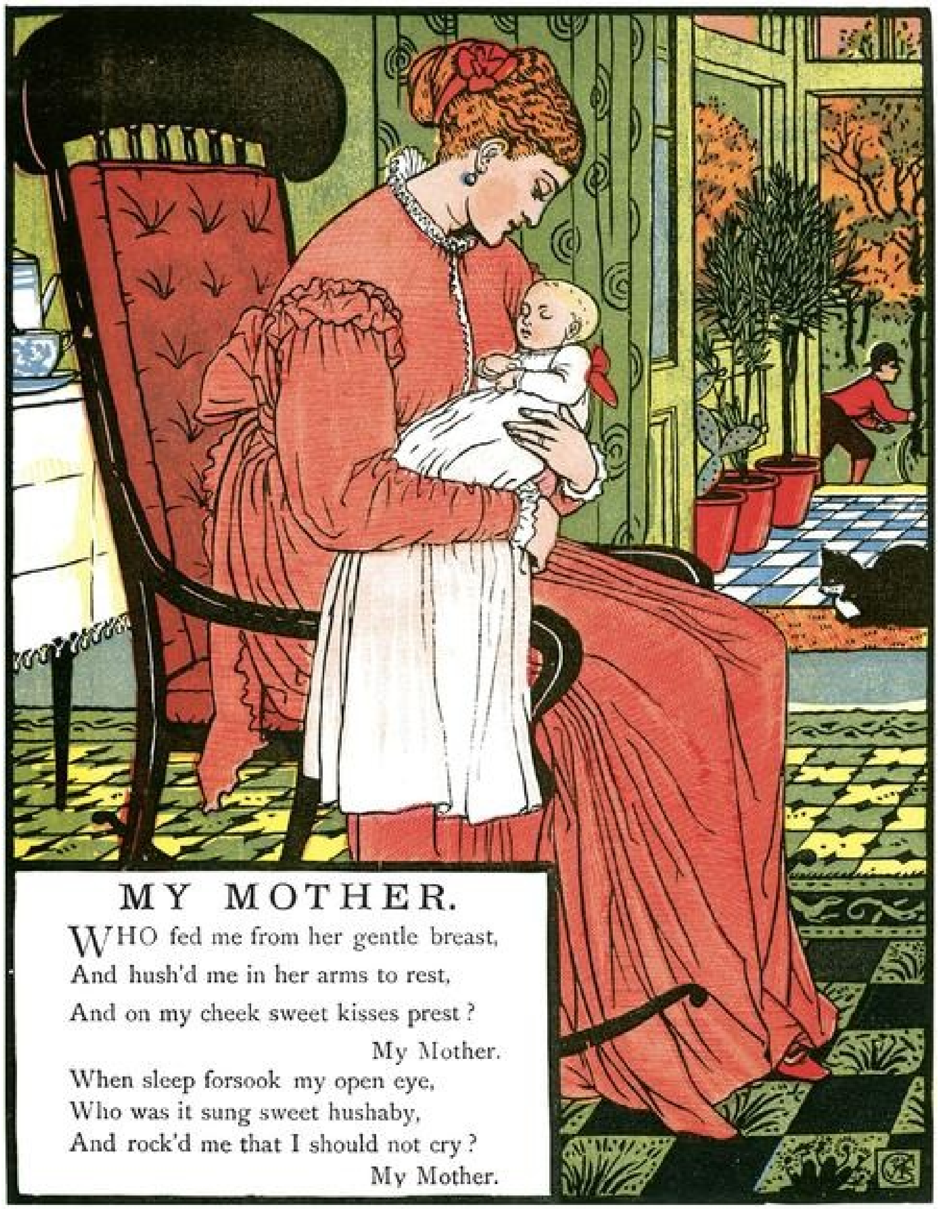
Bazaar of Baghdad

The Forty Thieves, 1874



manner, and so defeated them a second time; and the second robber was put to death. The Captain then went into the town himself, and having found and carefully observed Ali Baba's house, returned to his men, and ordered them to buy nineteen mules and thirty-eight leathern jars, one full of oil and the rest empty. This they did, and the Captain placing one of his men in each of the empty jars, loaded the asses with them, and drove them into the town to Ali Baba's house. Ali Baba received him hospitably; and the Captain ordered his men, who remained in their jars in the yard, to come out in the middle of the night at a signal from him. He

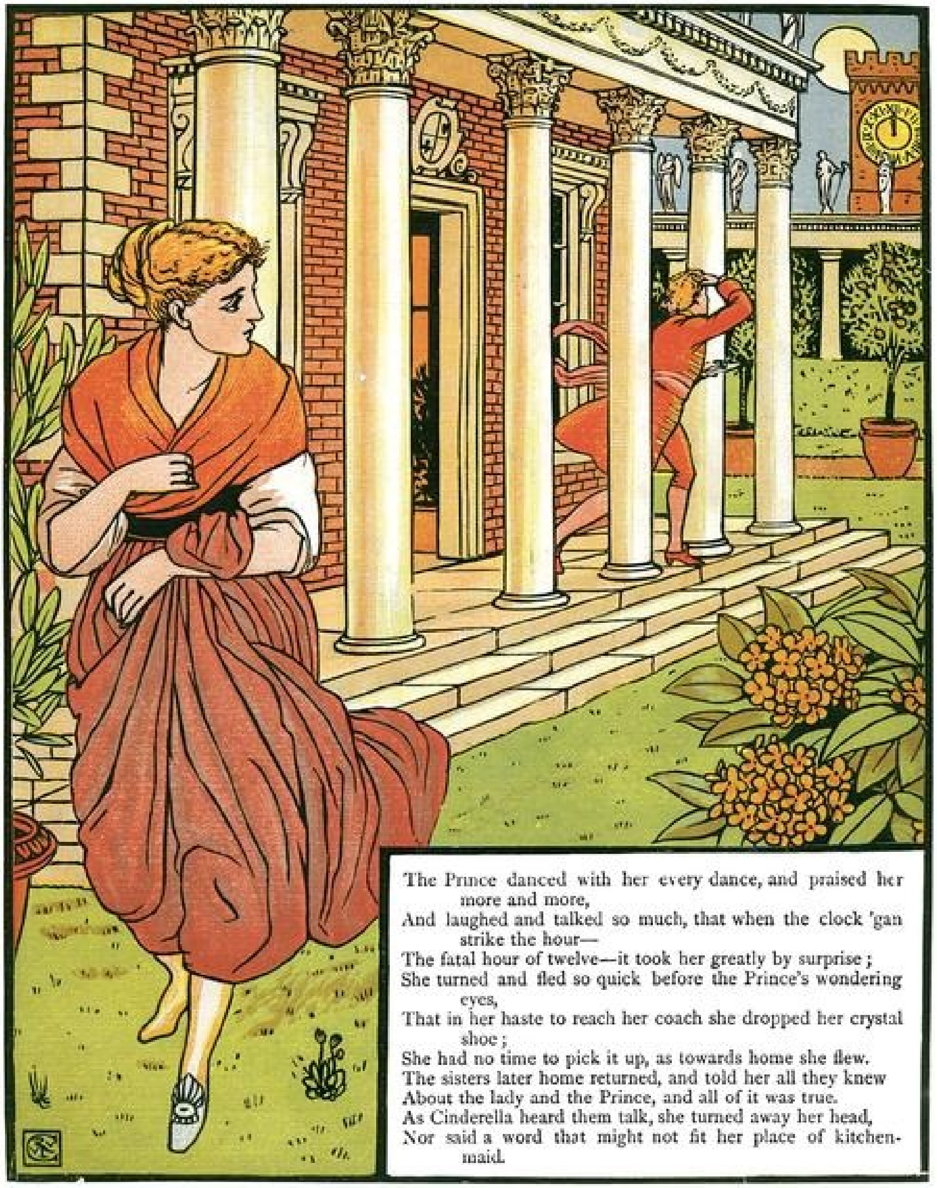
Boiled in Oil
The Forty Thieves, 1874



MY MOTHER.

WHO fed me from her gentle breast,
And hush'd me in her arms to rest,
And on my cheek sweet kisses prest?
My Mother.
When sleep forsook my open eye,
Who was it sung sweet hushaby,
And rock'd me that I should not cry?
My Mother.

And rock’d me that I should not cry
My Mother, 1874

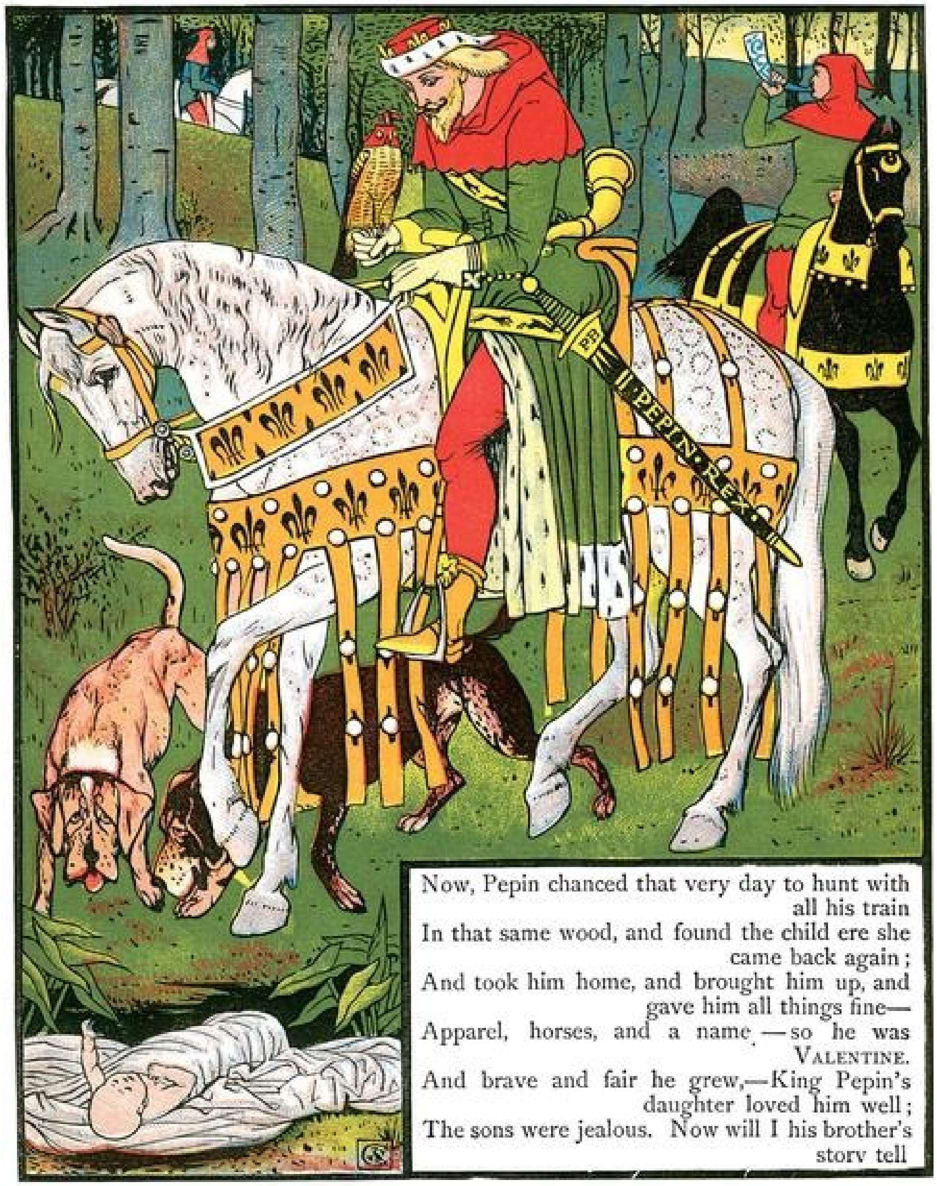


The Prince danced with her every dance, and praised her more and more,
And laughed and talked so much, that when the clock 'gan strike the hour—
The fatal hour of twelve—it took her greatly by surprise;
She turned and fled so quick before the Prince's wondering eyes,
That in her haste to reach her coach she dropped her crystal shoe;
She had no time to pick it up, as towards home she flew.
The sisters later home returned, and told her all they knew
About the lady and the Prince, and all of it was true.
As Cinderella heard them talk, she turned away her head,
Nor said a word that might not fit her place of kitchen-maid.

That in her haste to reach her coach she dropped her crystal shoe

CINDERELLA

The Three Bears' Picture Book, 1874

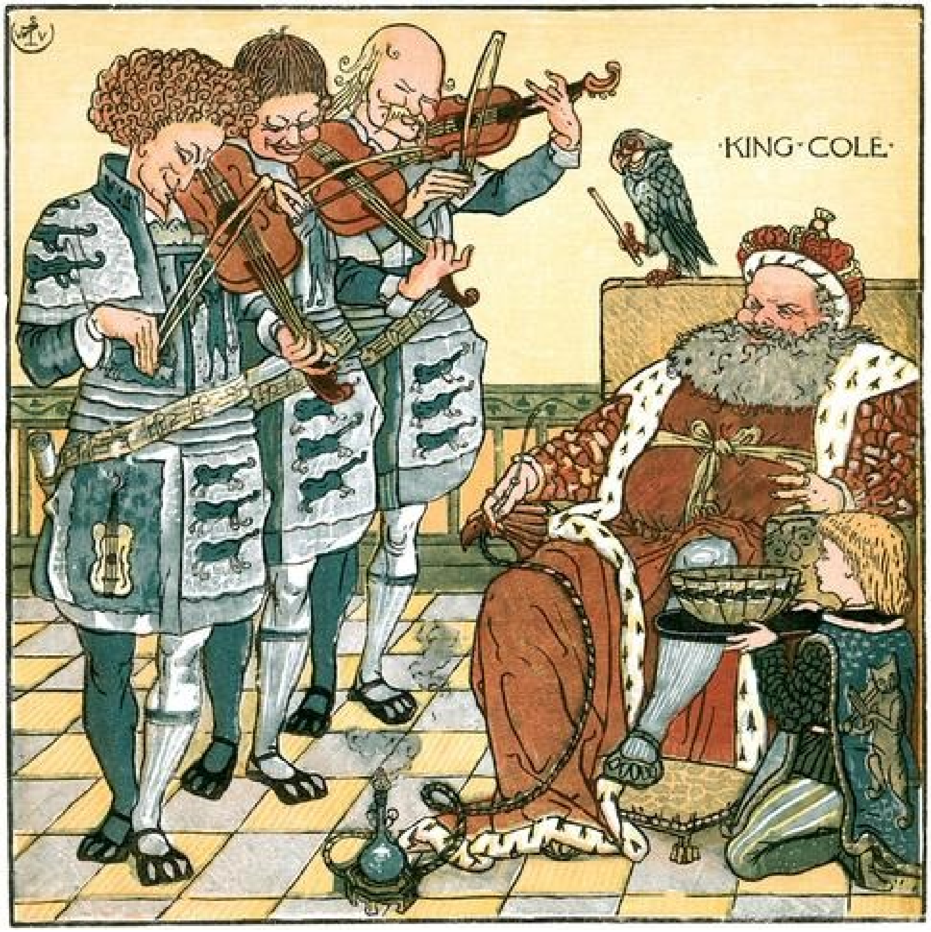


Now, Pepin chanced that very day to hunt with all his train
In that same wood, and found the child ere she came back again;
And took him home, and brought him up, and gave him all things fine—
Apparel, horses, and a name,—so he was VALENTINE.
And brave and fair he grew,—King Pepin's daughter loved him well;
The sons were jealous. Now will I his brother's story tell

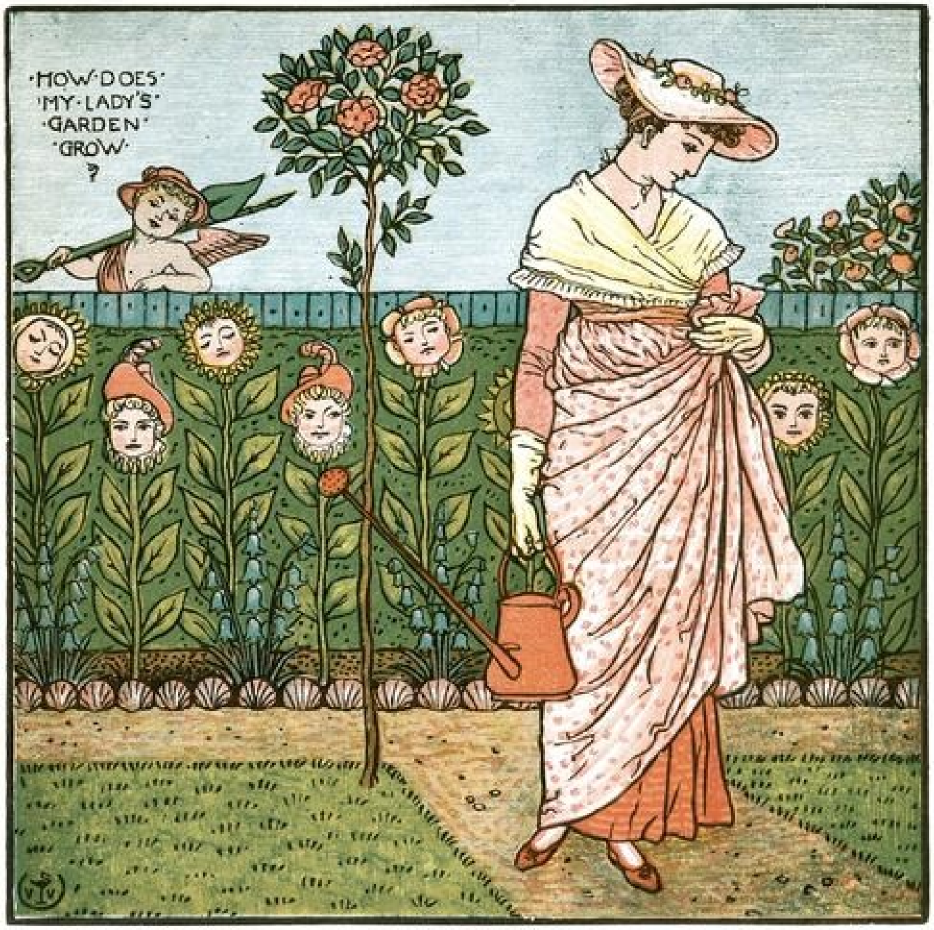
. . . and found the child ere she came back again

VALENTINE AND ORSON

The Three Bears' Picture Book, 1874



King Cole
The Baby's Opera, 1877



·HOW·DOES·
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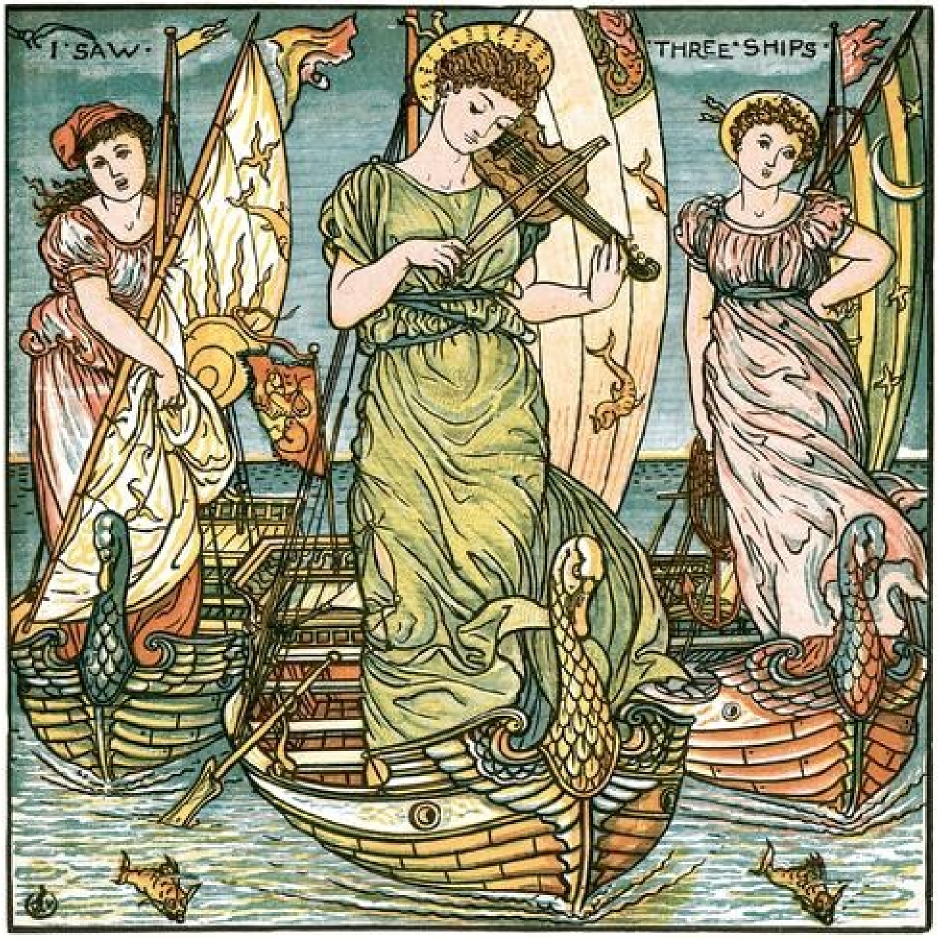
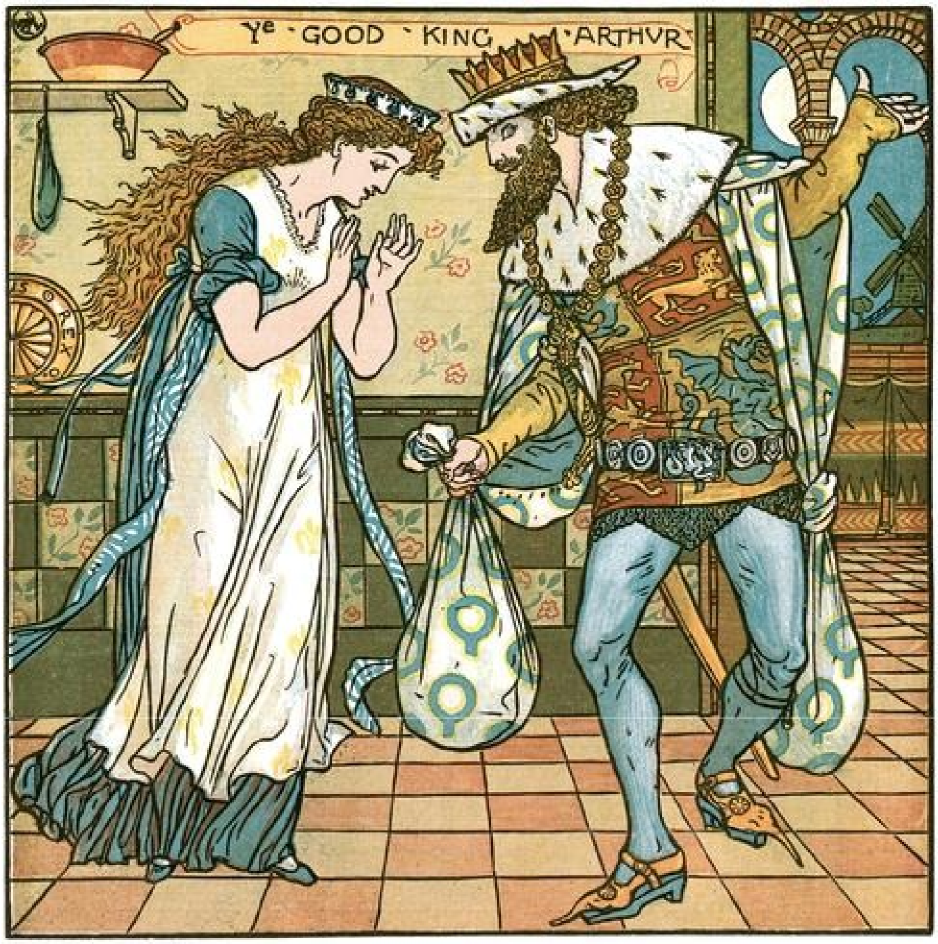
My Lady's Garden

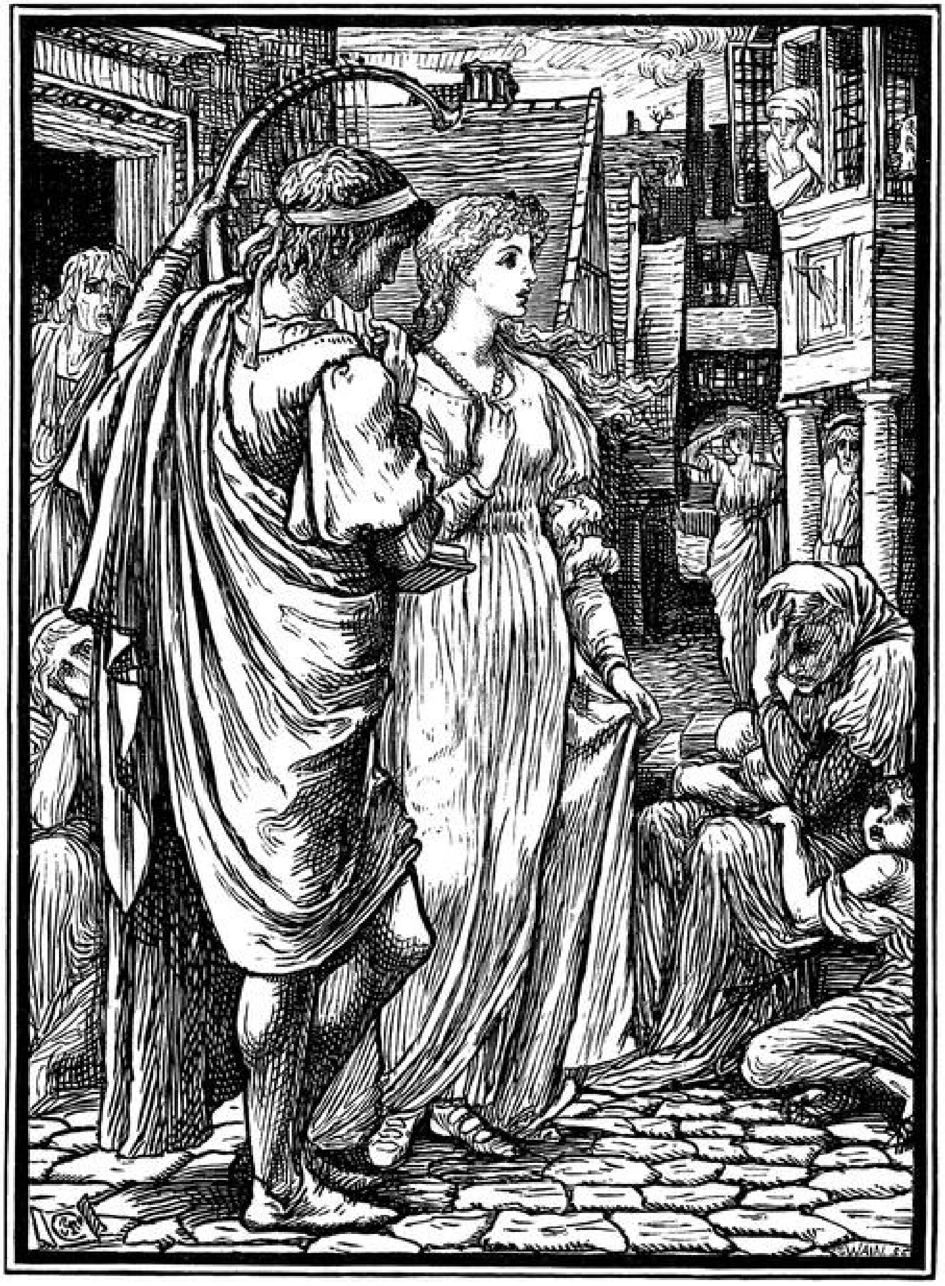
The Baby's Opera, 1877


I SAW
THREE SHIPS

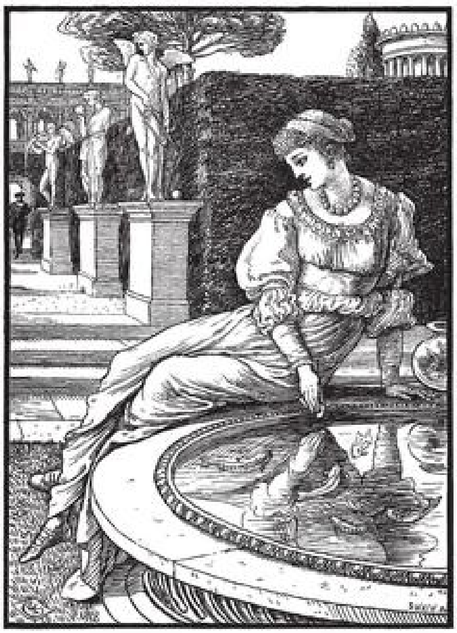
I Saw Three Ships
The Baby’s Opera, 1877


Yᵉ · GOOD · KING · ARTHUR

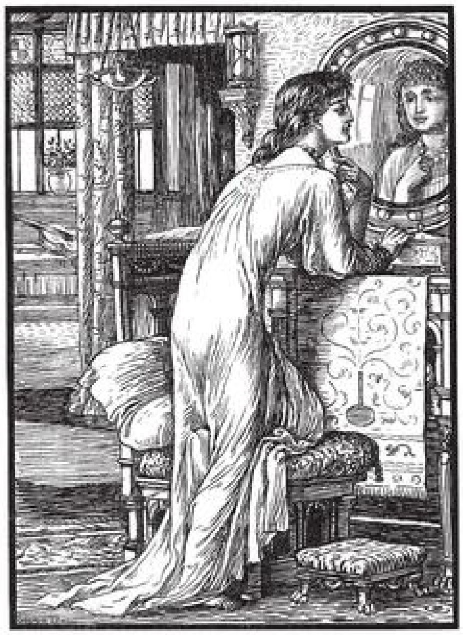
Ye Good King Arthur
The Baby's Opera, 1877

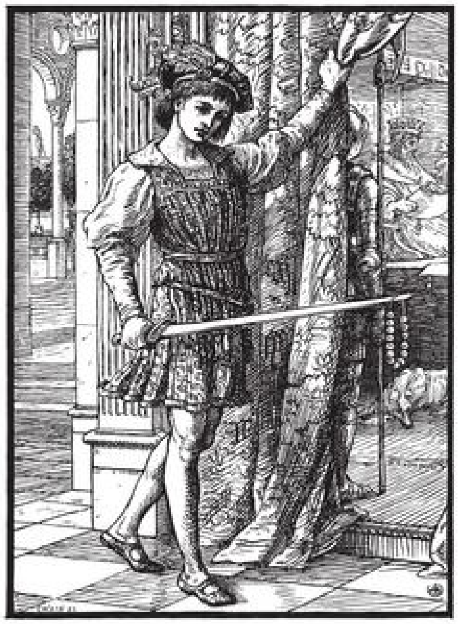


One by one the villagers came out of their cottages, and gathered round them to listen The Necklace of Princess Fiorimonde and Other Stories, 1880

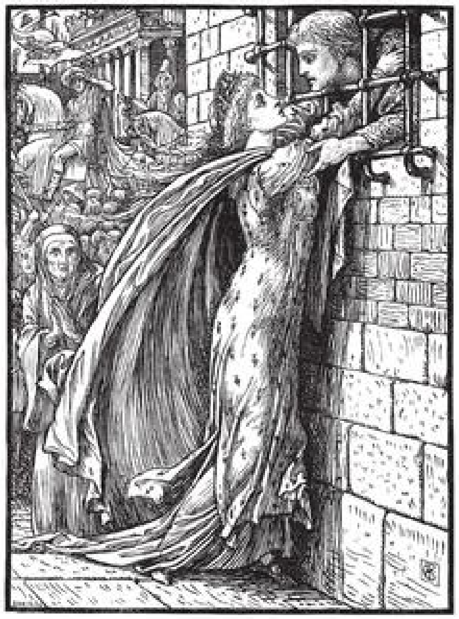


She was in the garden, lying on the marble edge of a fountain

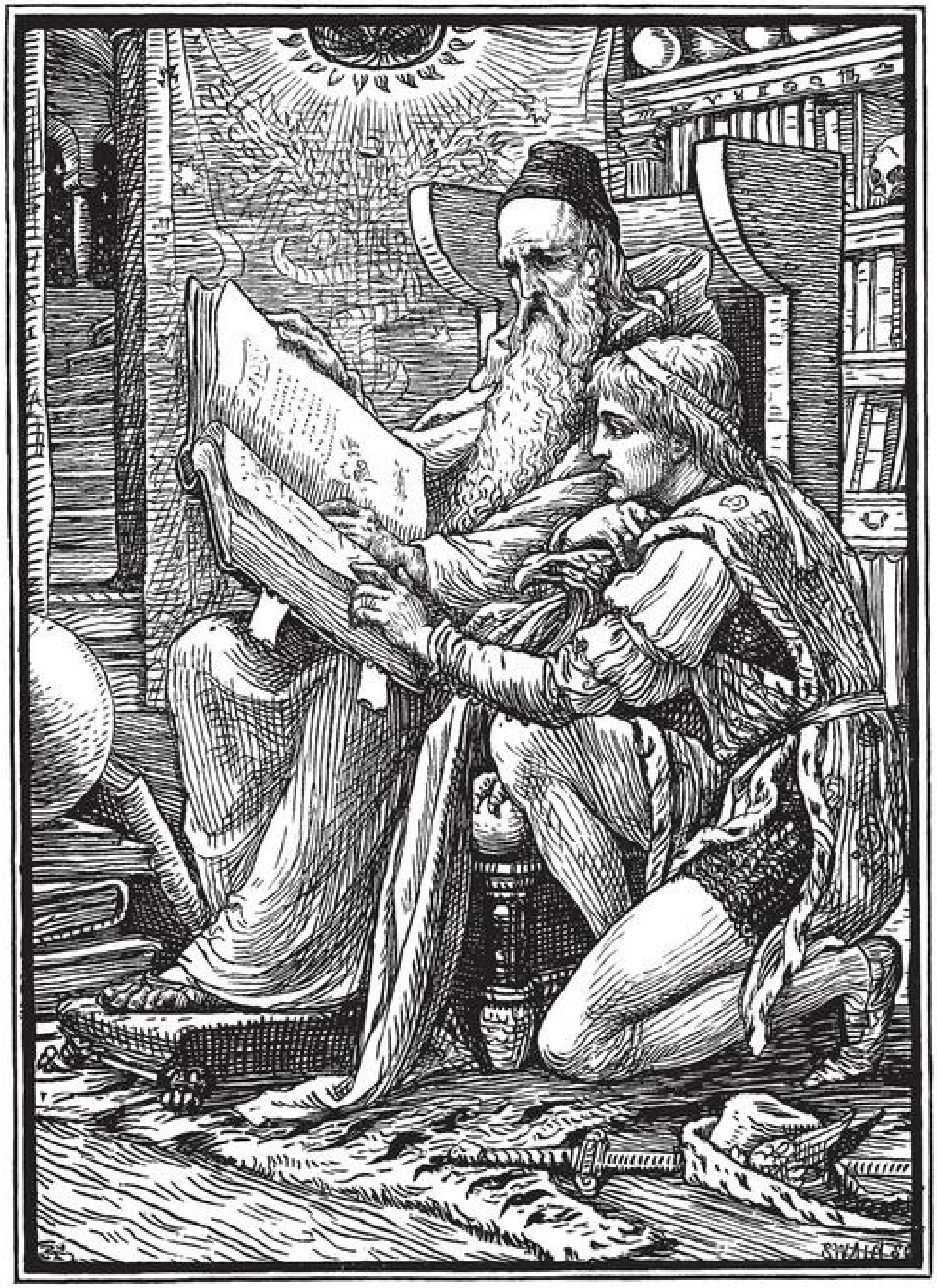


Next morning when Fiorimonde dressed she looked at the necklace and counted *its beads* 

Then he picked up the necklace on the point of his sword



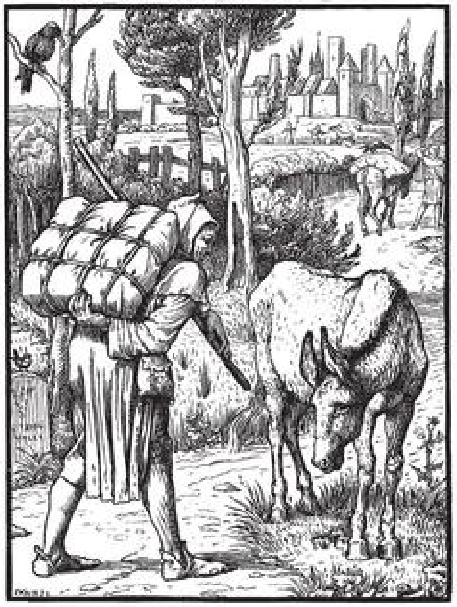
—and ere they could stop her she had turned her palfrey's head towards the prison window The Necklace of Princess Fiorimonde and Other Stories, 1880



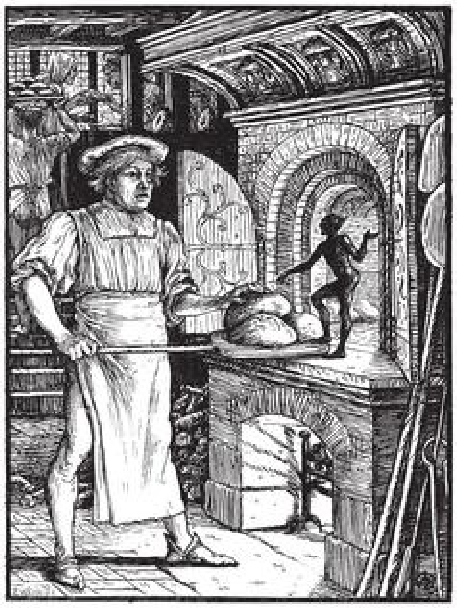
"Tis their daughter, Princess Joan," said the wizard with a sigh.

"But do not look at her, my son, for she will bring nothing but trouble to all who know her."

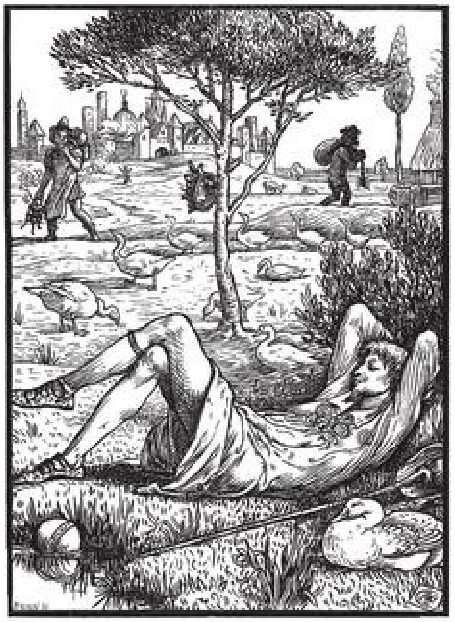
The Necklace of Princess Fiorimonde and Other Stories, 1880



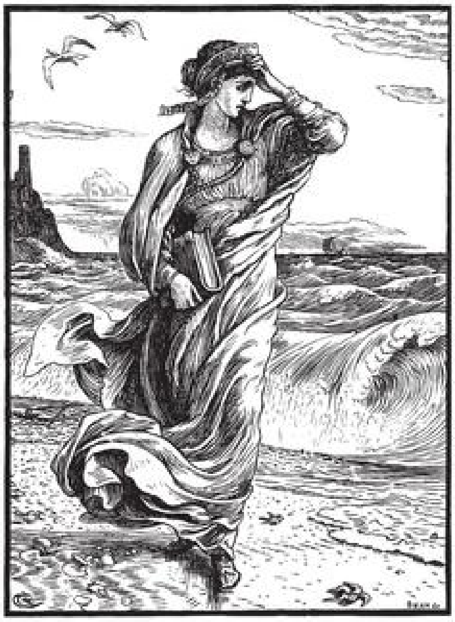
"Good-day, friend," said he



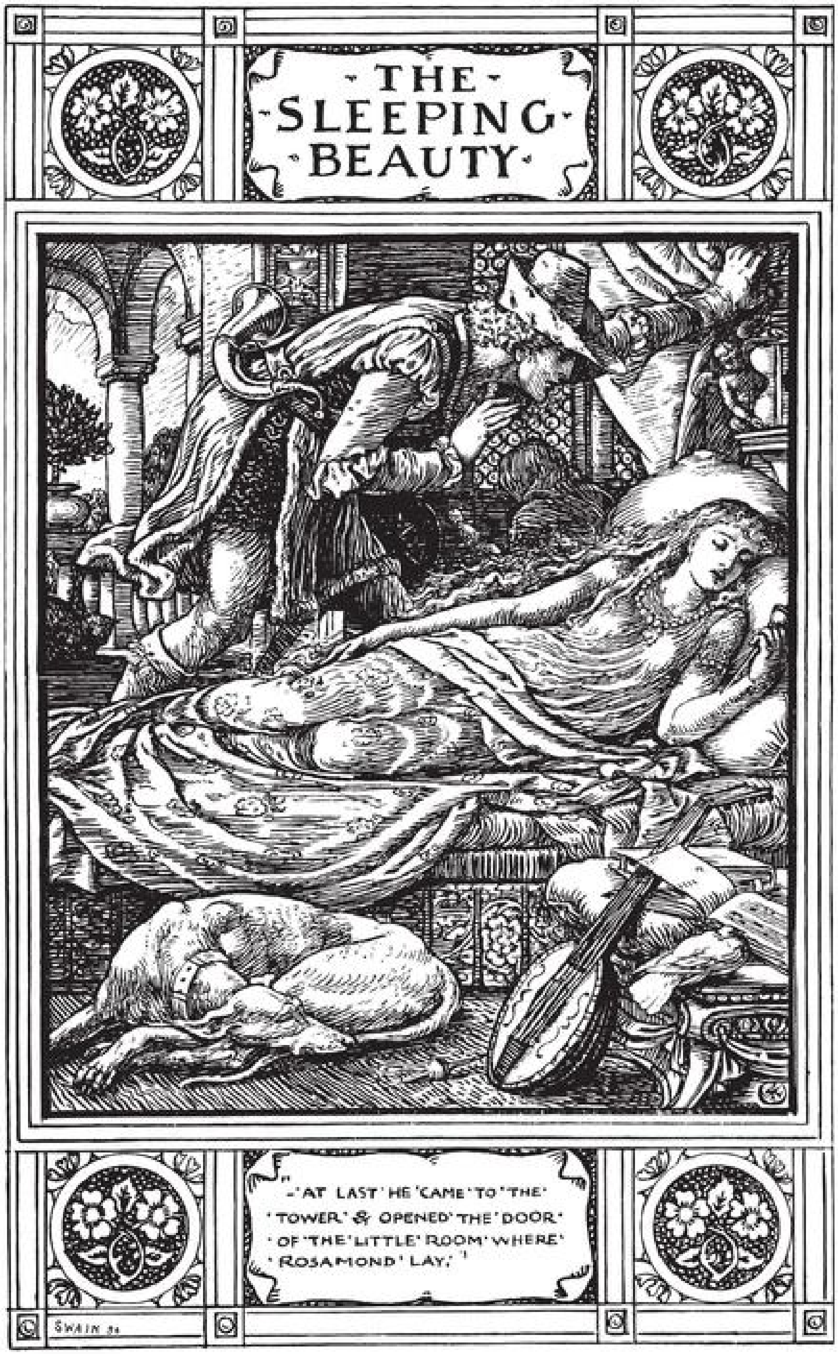
"If you will give me a home in your oven I will see to the baking of your bread..."



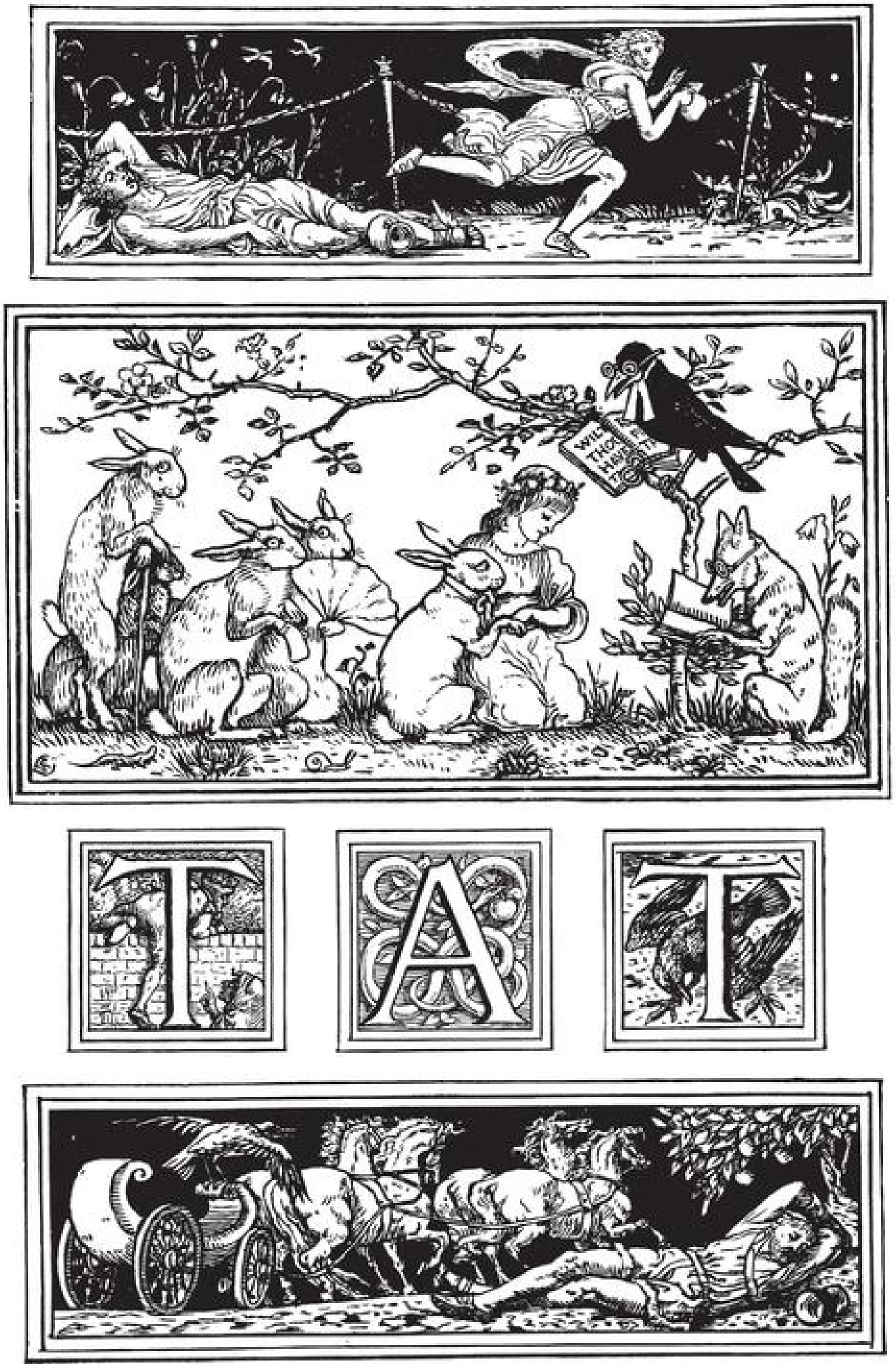
"Now, here I lie peacefully all day long and watch my geese..."



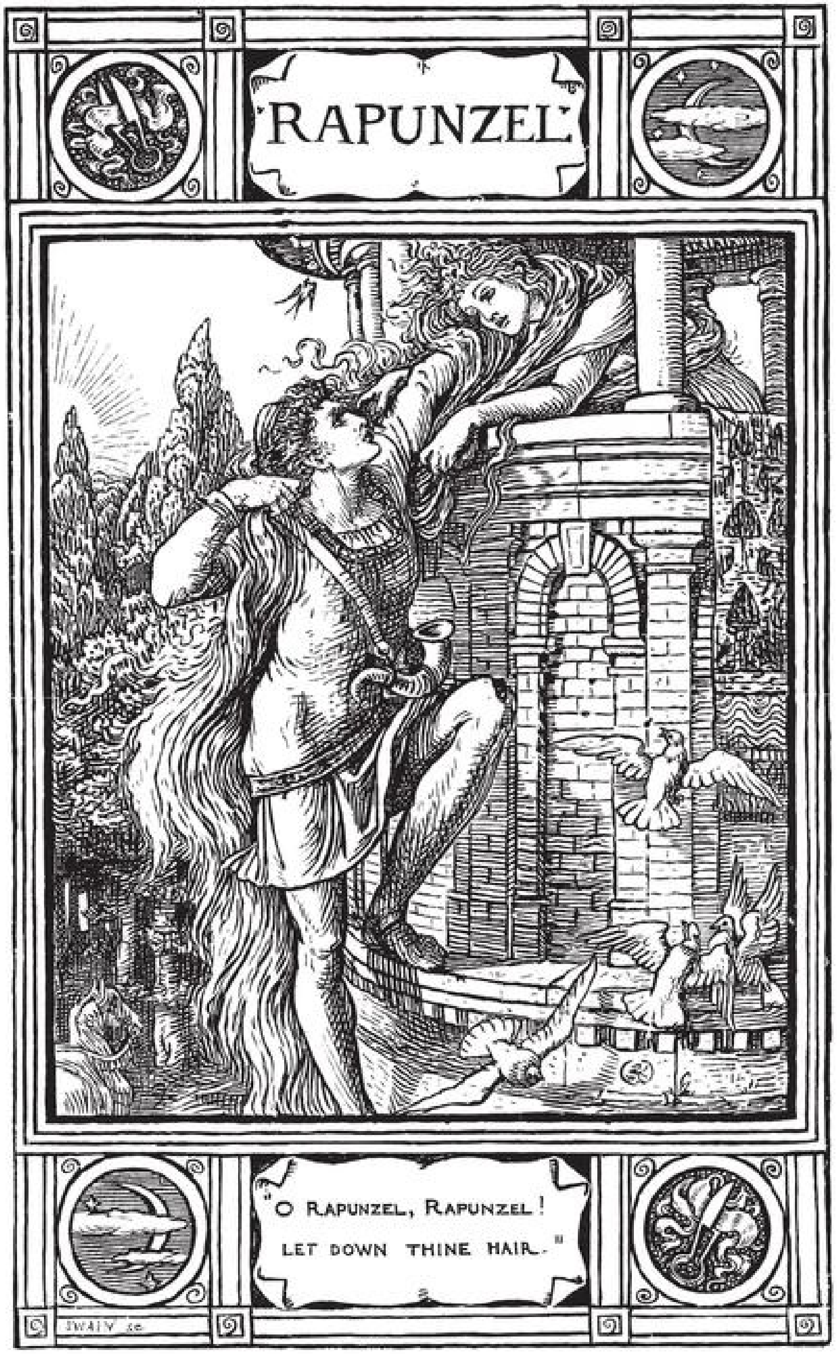
Then the Princess left the cave and wandered down to the sea-shore The Necklace of Princess Fiorimonde and Other Stories, 1880


THE SLEEPING BEAUTY
"AT LAST HE CAME TO THE TOWER & OPENED THE DOOR OF THE LITTLE ROOM WHERE ROSAMOND LAY."
SWAIN 84

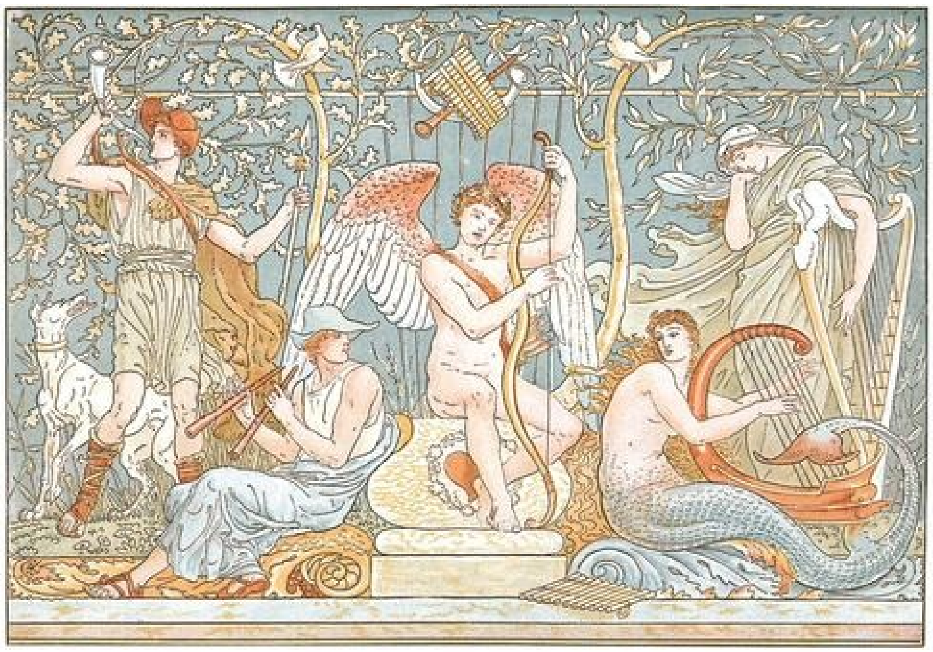
The Sleeping Beauty
Household Stories by the Brothers Grimm, 1882



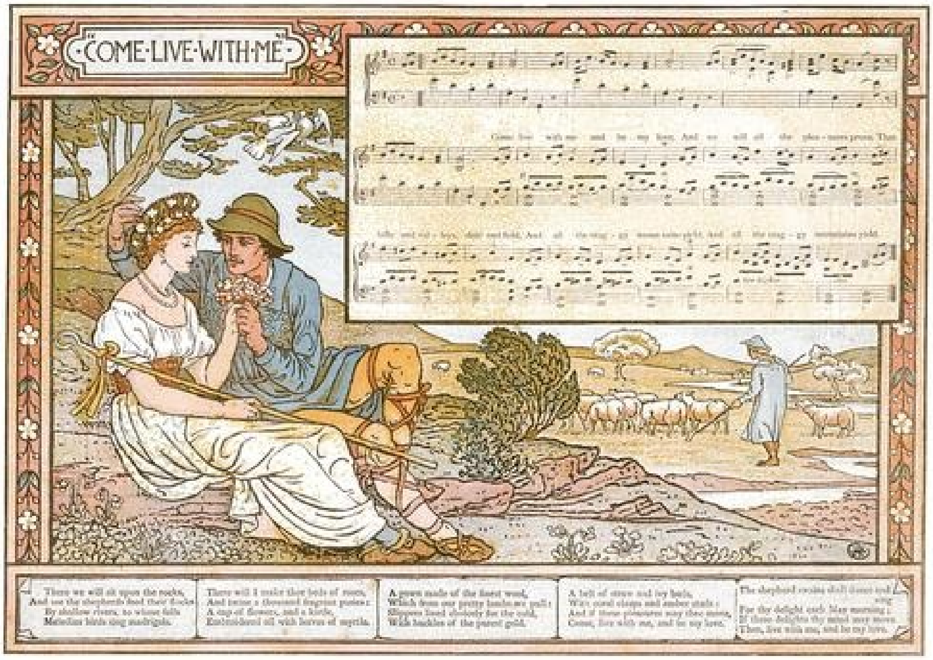
Various chapter decorations and initial capitals Household Stories by the Brothers Grimm, 1882


RAPUNZEL
"O RAPUNZEL, RAPUNZEL!
LET DOWN THINE HAIR."
SWAIN sc.

Rapunzel
Household Stories by the Brothers Grimm, 1882

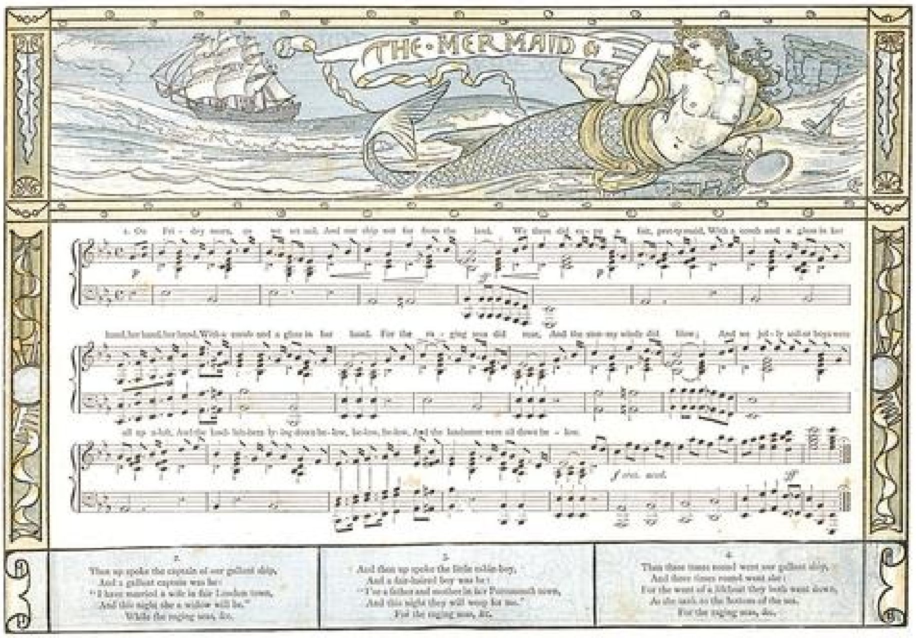


Frontispiece

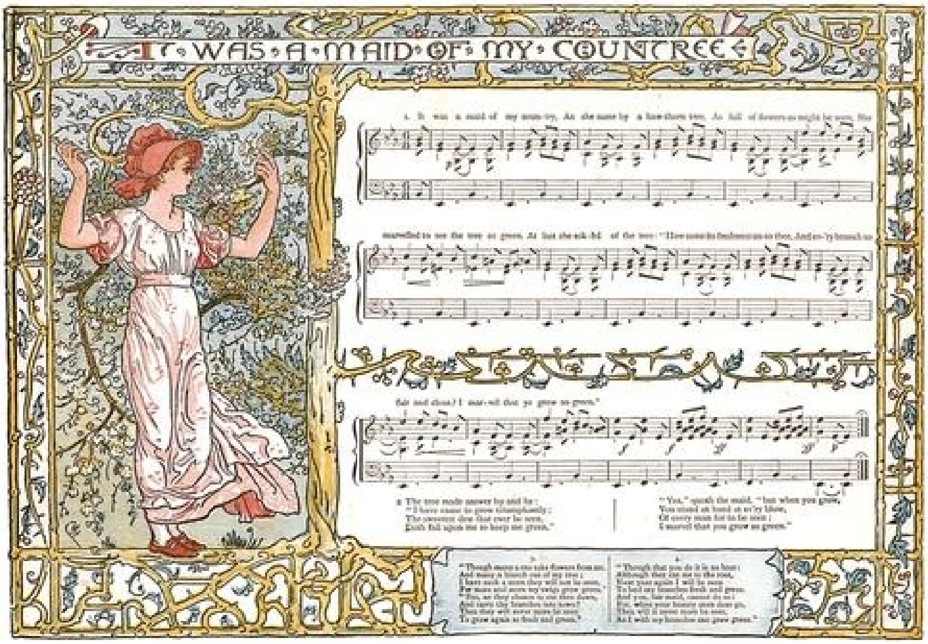

·COME·LIVE·WITH·ME·

"Come Live with Me"

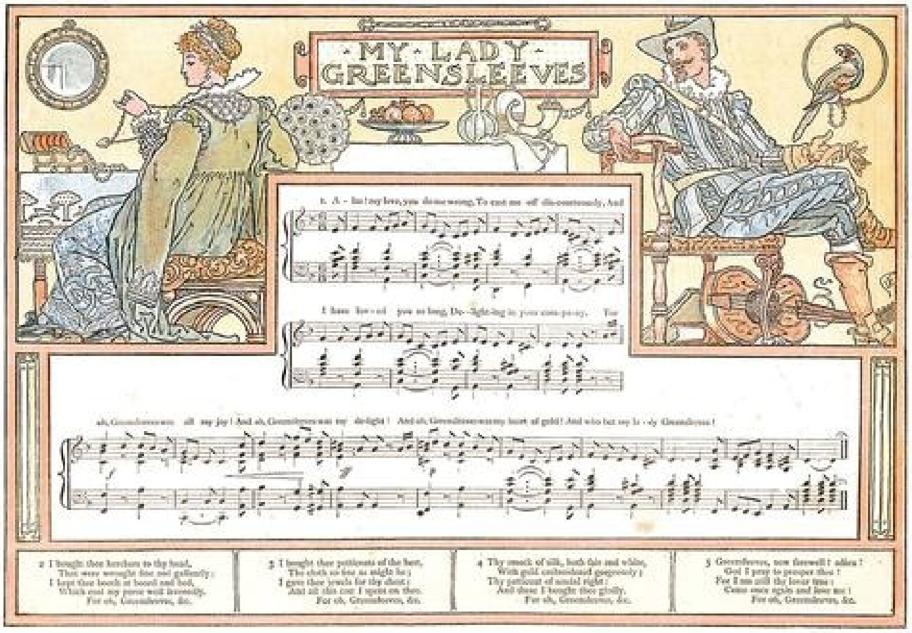
Pan Pipes, a Book of Old Songs, 1883


THE·MERMAID

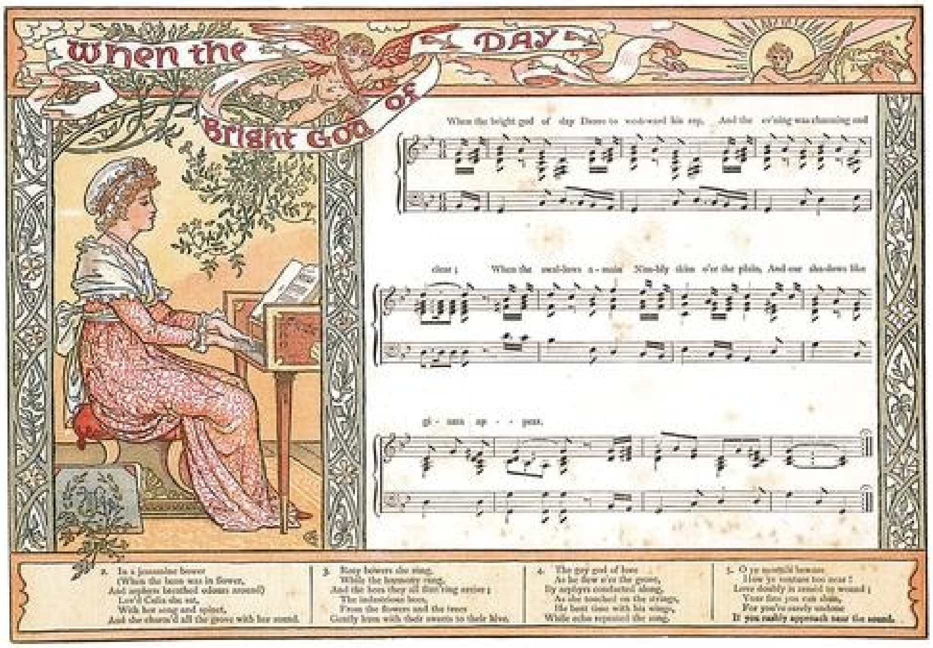
“The Mermaid”


IT·WAS·A·MAID·OF·MY·COUNTREE

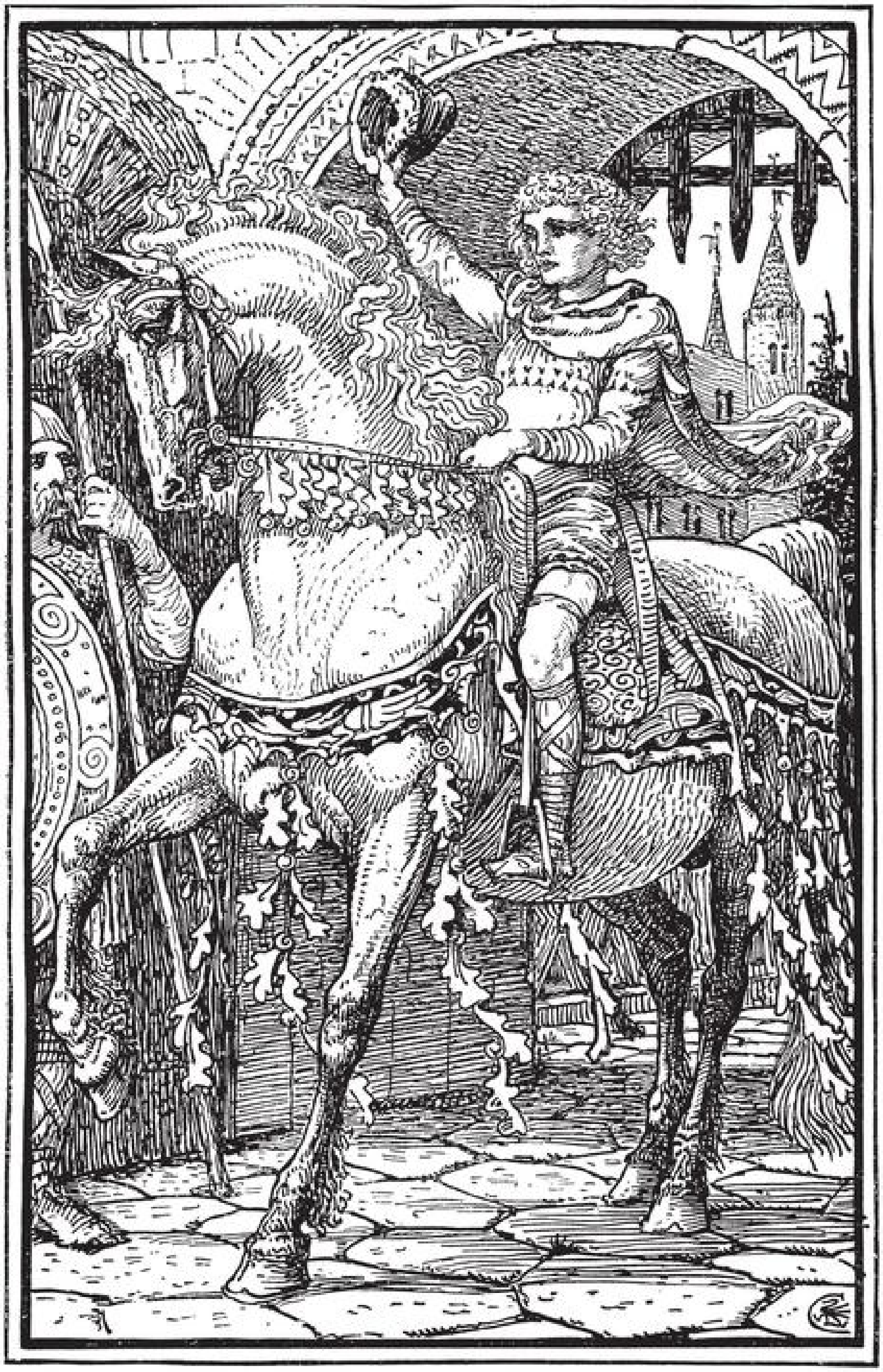
“It was a maid of my countree”
Pan Pipes, a Book of Old Songs, 1883


MY LADY GREENSLEEVES

"My Lady Greensleeves"

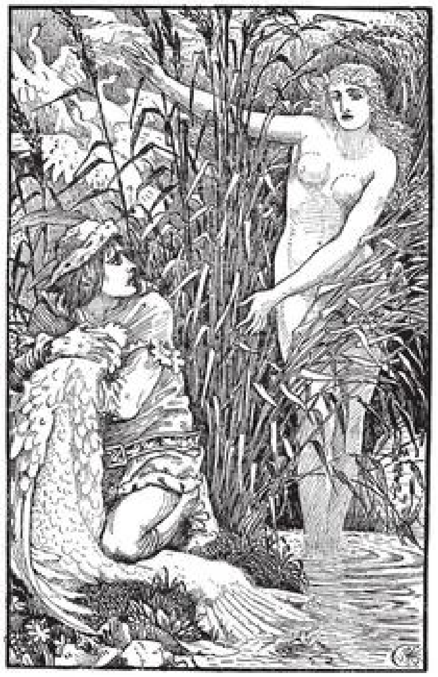

When the Bright God of Day

"When the Bright God of Day"
Pan Pipes, a Book of Old Songs, 1883

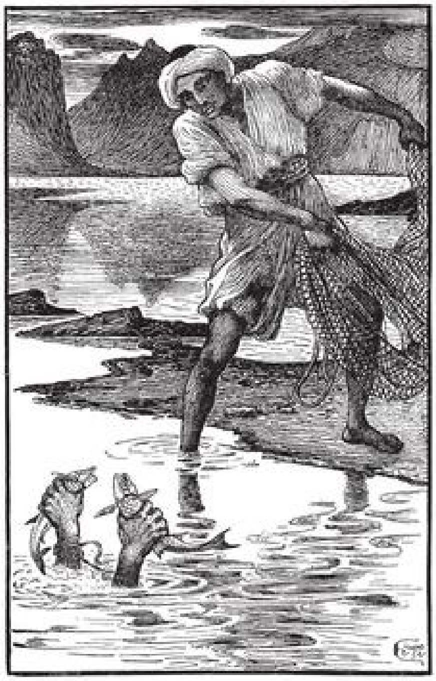


Jonas rode straight to the king’s palace, and offered himself to go in search of the lost maiden.

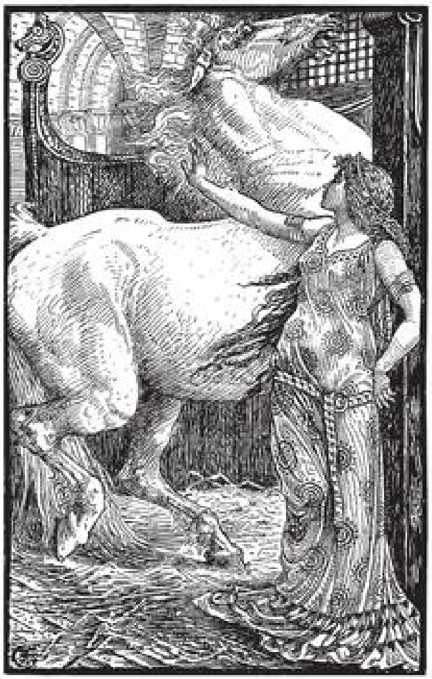
Bric-A-Brac Stories, 1885



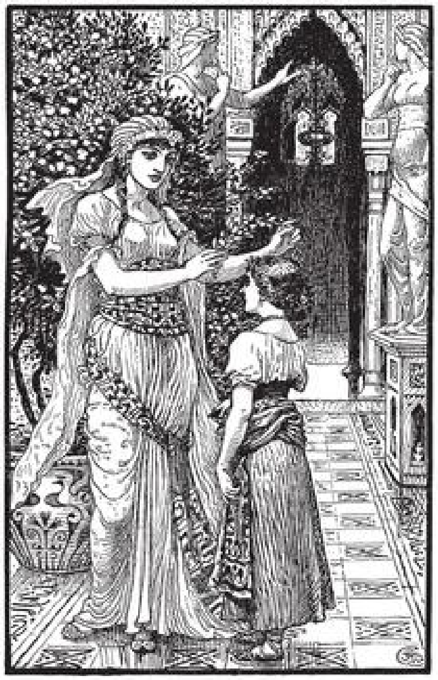
“I hold your plumage, fair Swan-Lady,” he said



Soon a pair of hands rose to the surface

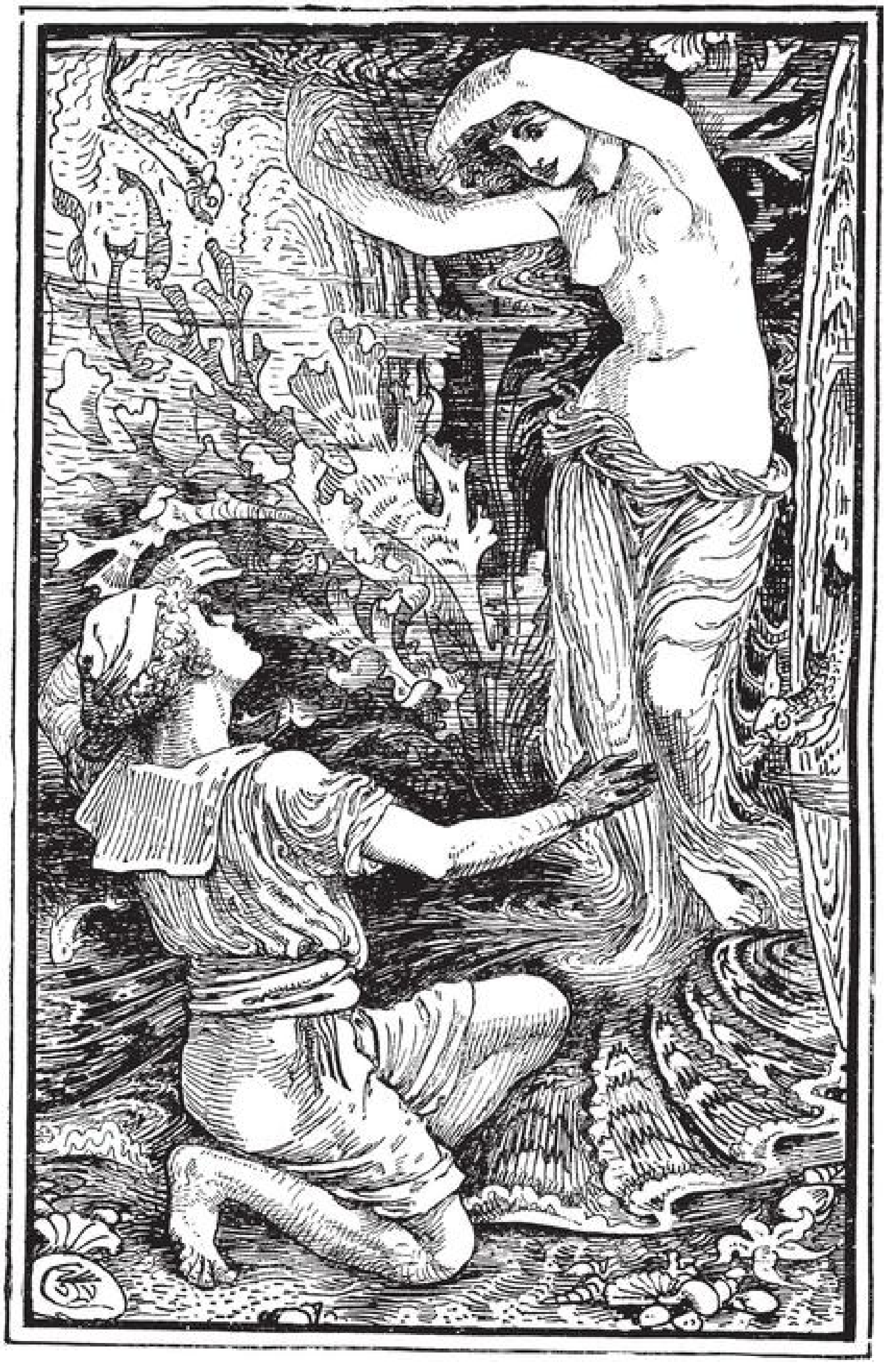


“When the princess came timidly into Grimsbork’s stall the great beast began

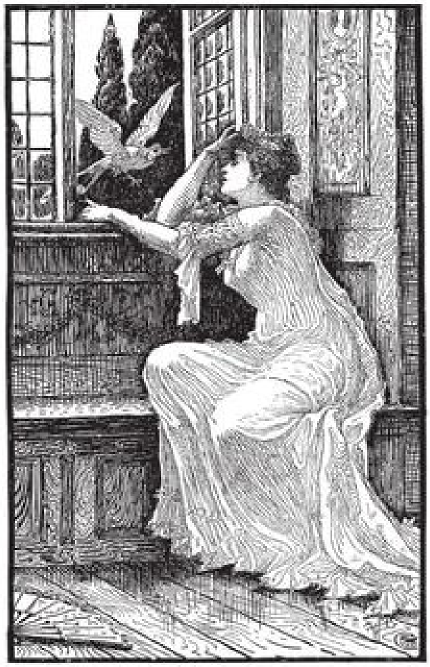


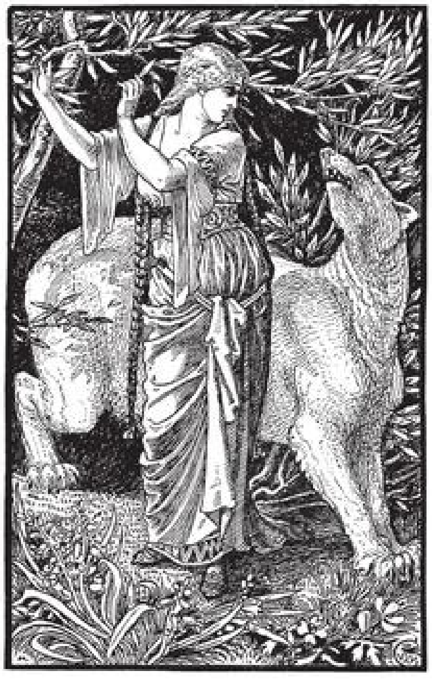
stamping and kicking

So saying, the lady plucked a branch of Myrtle from a bush Bric-A-Brac Stories, 1885



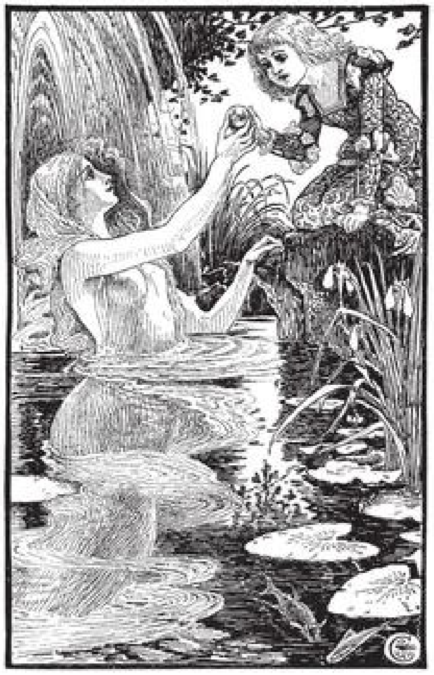
At the portal, a charming fairy stood waving white arms to beckon him within
Bric-A-Brac Stories, 1885



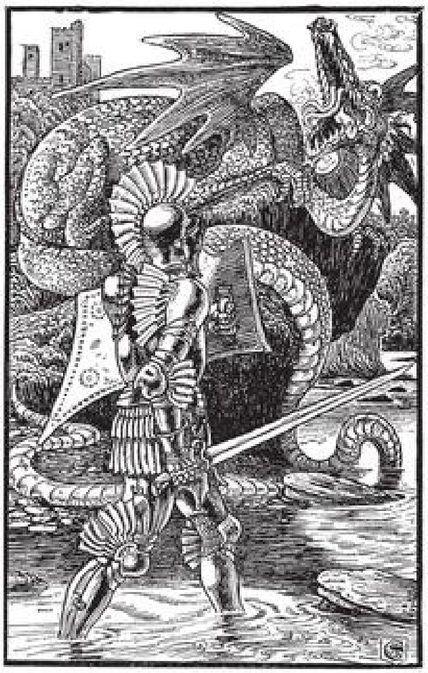


Immediately, the blue bird flew in at the window

“Oh! I’ve only broken off one tiny leaf,” said Christina

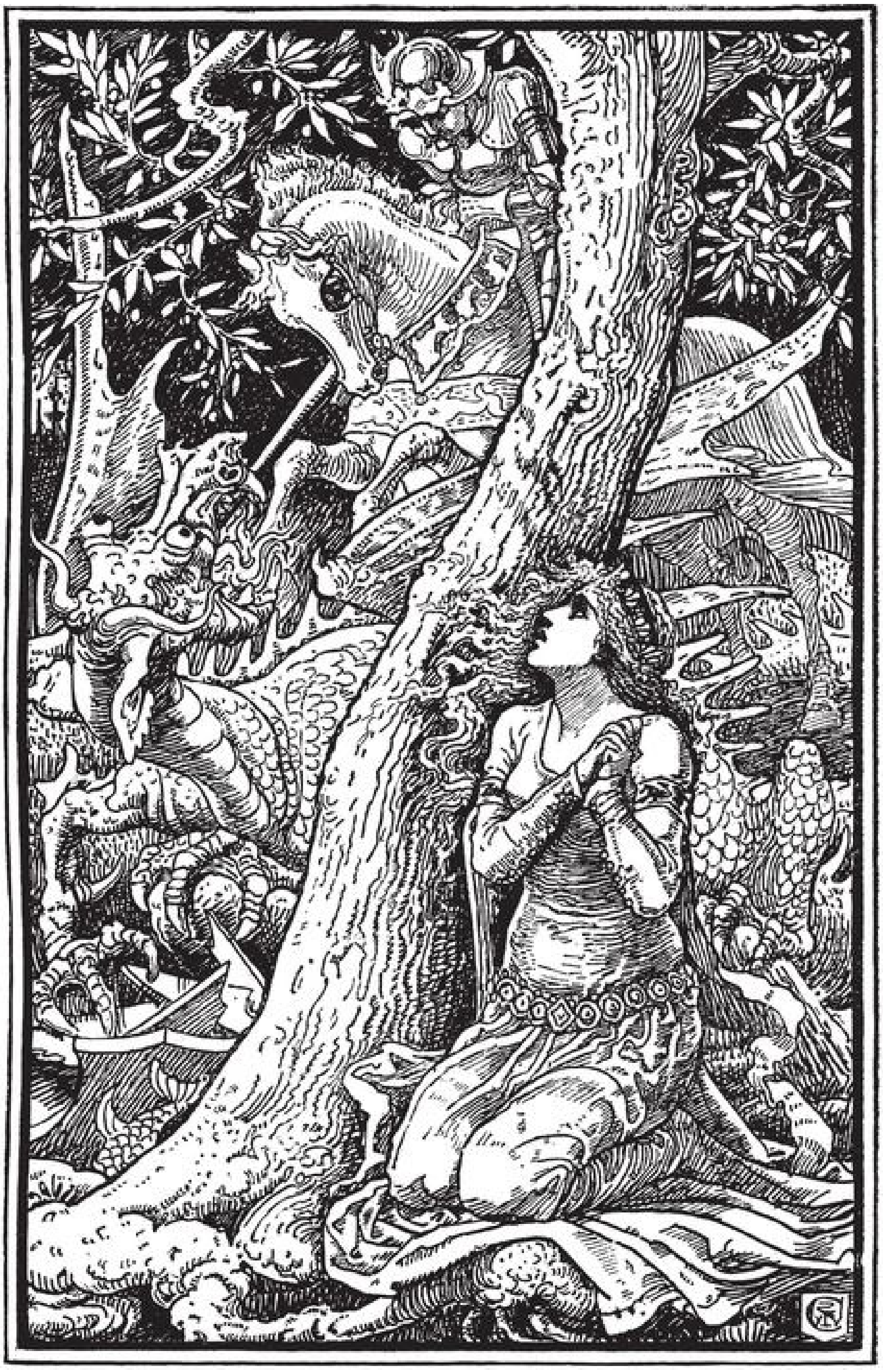


“I am here, dearest little one—I—your own godmother



The monster, starting up, saw the morning sun gleam upon his enemy’s glittering armour.

Bric-A-Brac Stories, 1885



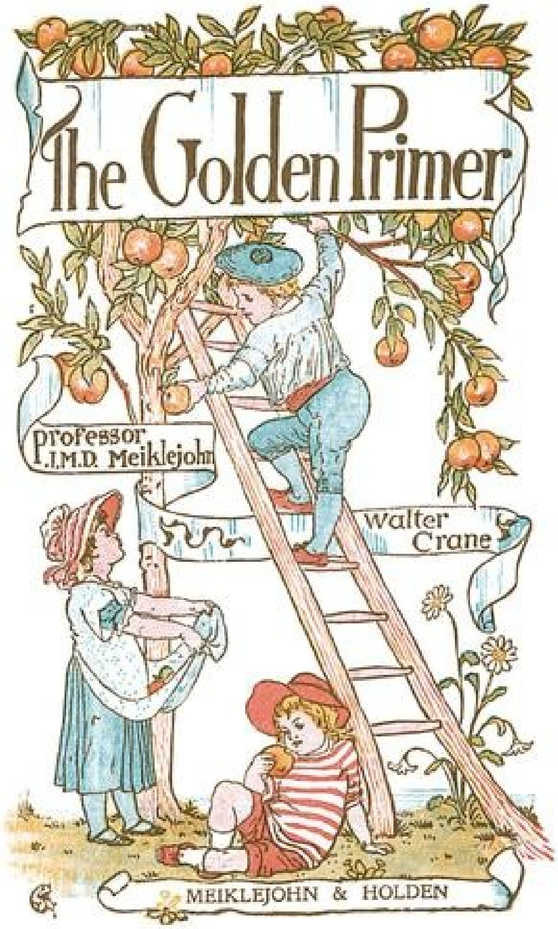
Terrified out of his wits, he crouched panting on the ground Bric-A-Brac Stories, 1885

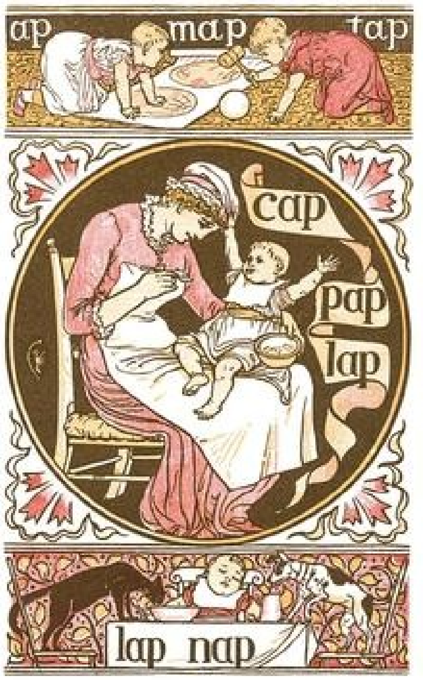
THE GOLDEN PRIMER AND BEYOND

Walter Crane’s work in his mature period was of a much broader nature. Having left toybooks behind, his recognition in the field brought him work from a number of areas. He continued his involvement in the nursery-book market; notably, his collaboration with Professor J. M. D. Meiklejohn on *The Golden Primer*. The project was a great success, and the book was widely used for many years (Edmund Evans did the engraving and printing). Crane was also looking beyond the nursery book for fresh ideas. New circles of friends gave him the opportunities to work with more compelling material—illustrations for works by Oscar Wilde; decorations and designs in collaboration with William Morris; and his own fanciful stories and costume designs. Outside the realm of publishing, Crane’s association with Morris led him to develop strong feelings about the place of design in society, as well as socialism—both topics that he would be very vocal about in the latter part of his life.

Title Page

The Golden Primer, *1885*


The Golden Primer
Professor J.M.D. Meiklejohn
Walter Crane
MEIKLEJOHN & HOLDEN


ap map tap
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lap nap

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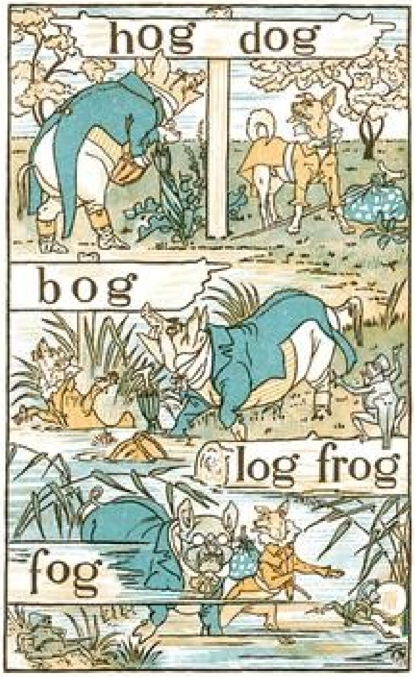
hog
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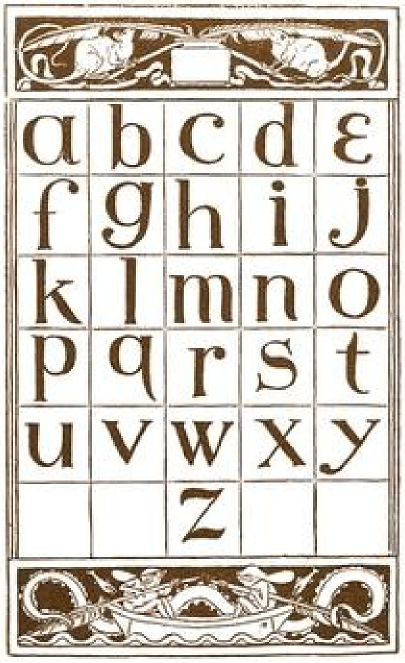
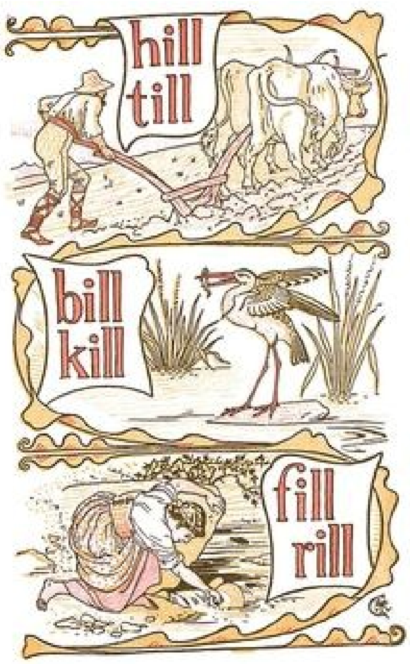
bog
log
frog
fog

–og


a b c d e
f g h i j
k l m n o
p q r s t
u v w x y
z

Alphabet grid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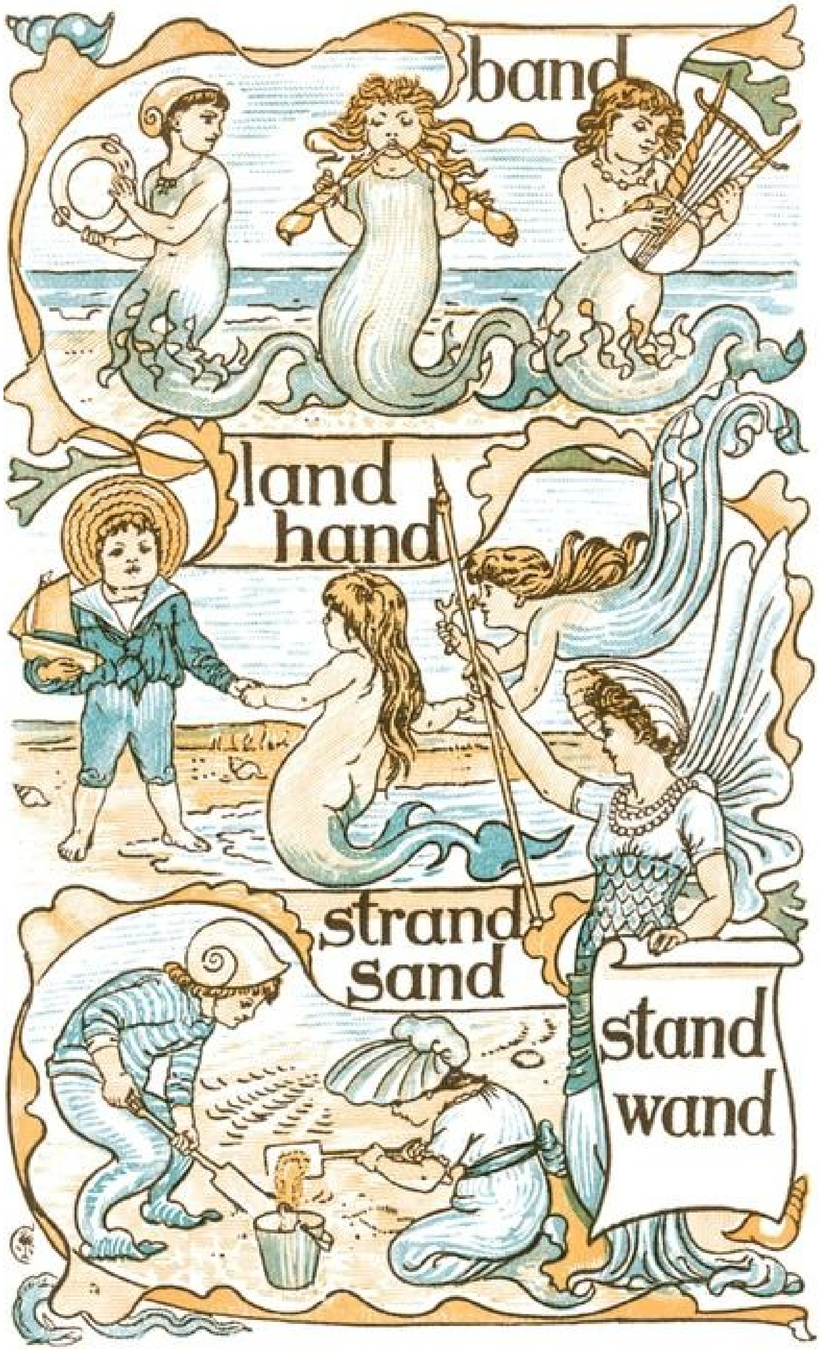
The Golden Primer, *1885*


band
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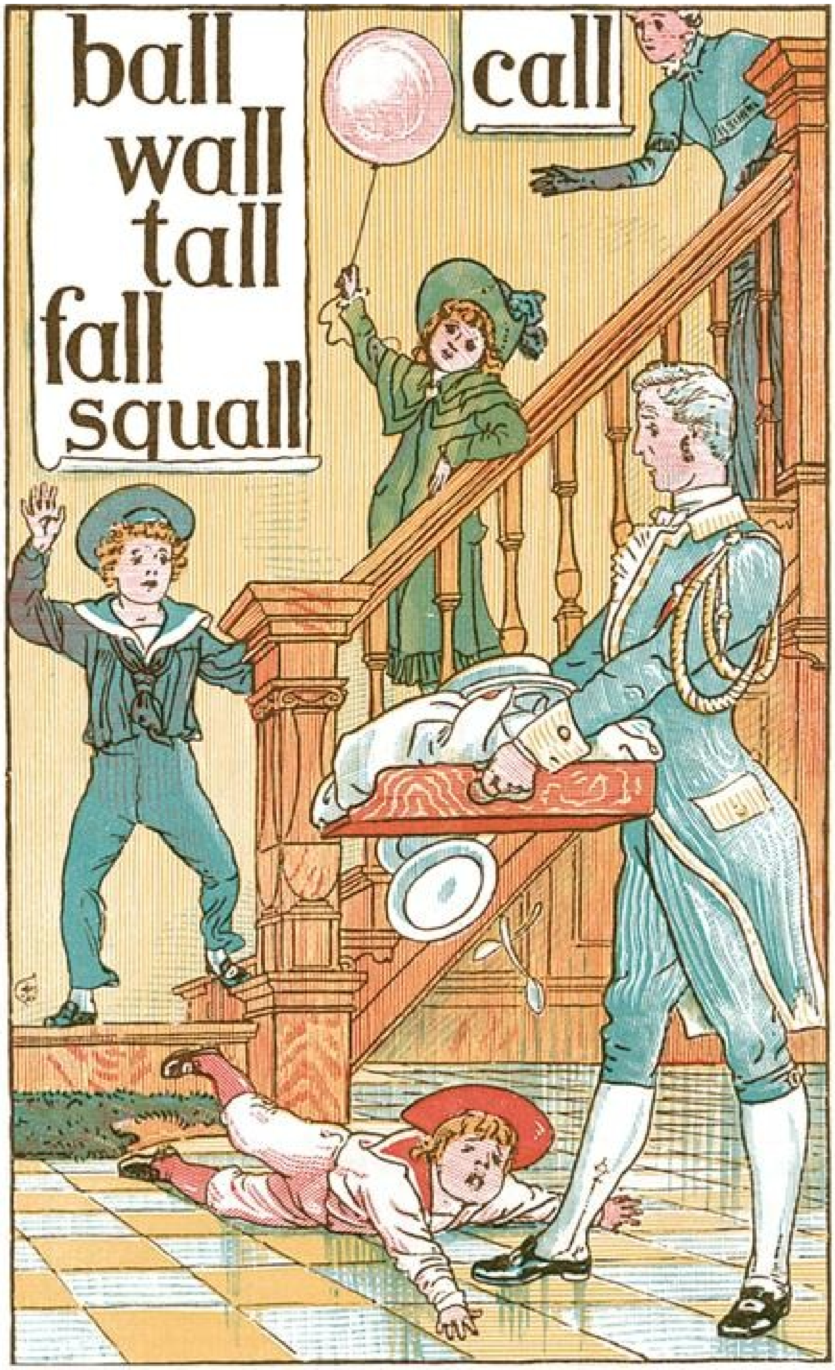
The Golden Primer, 1885


ball
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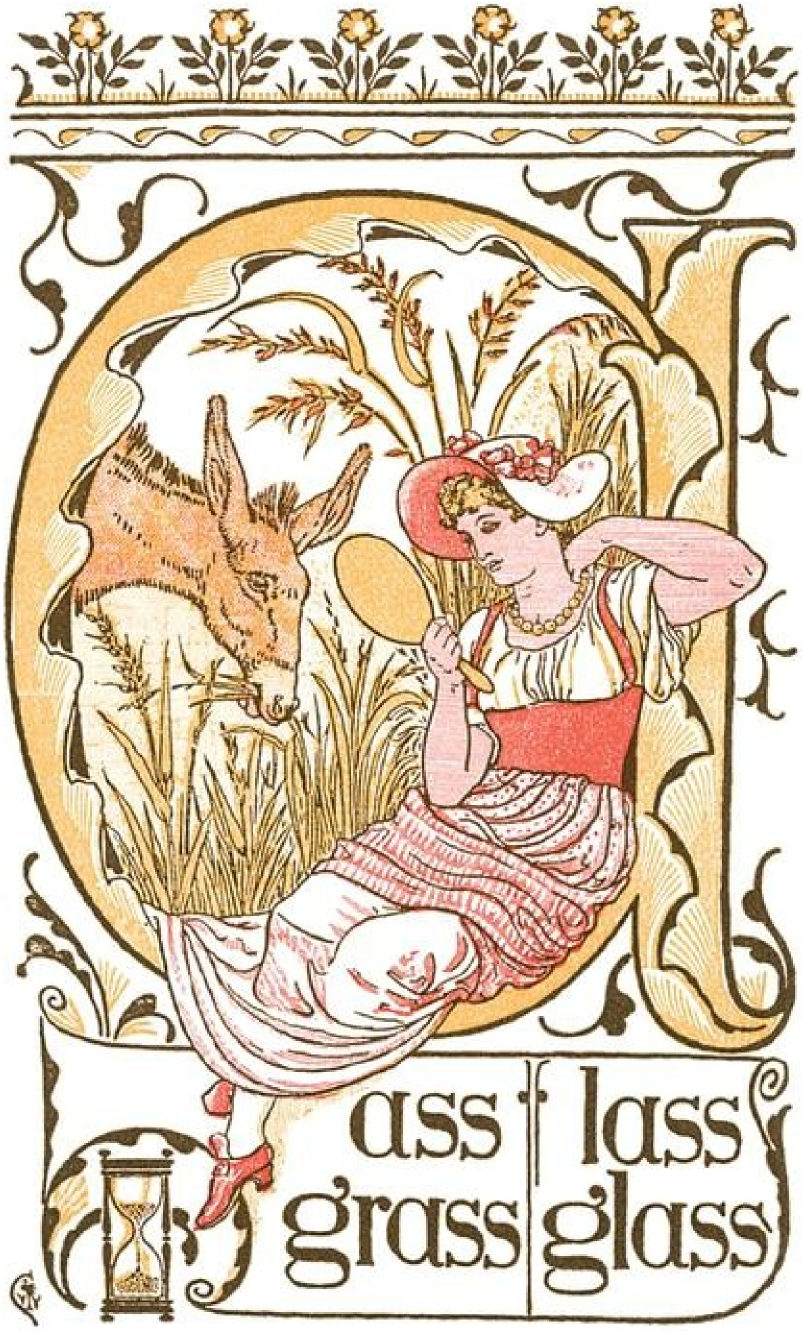
squall
call

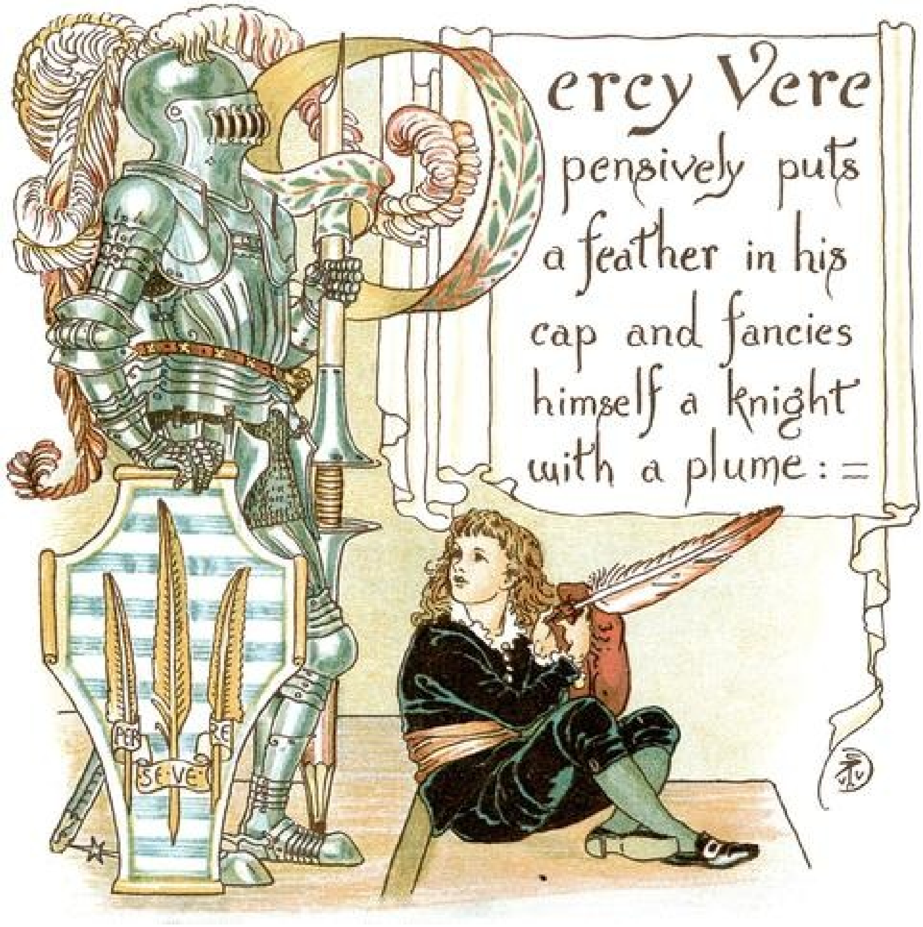
–all

The Golden Primer, 1885


ass & lass
grass glass

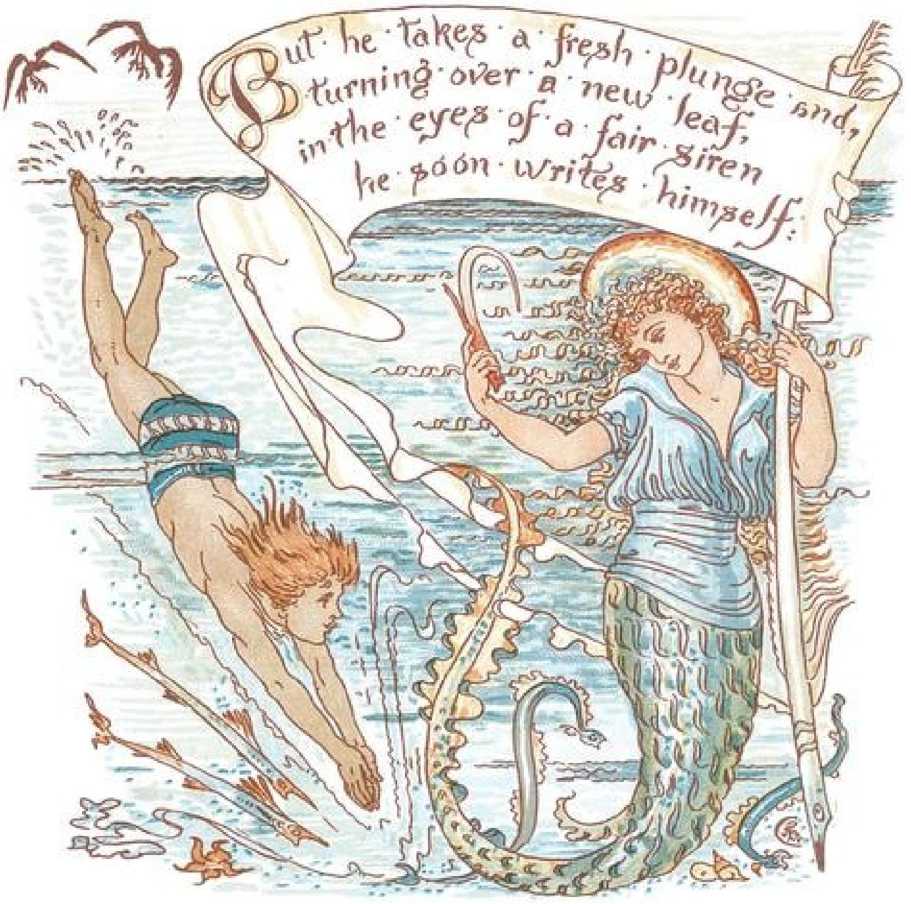
–ass

The Golden Primer, 1885

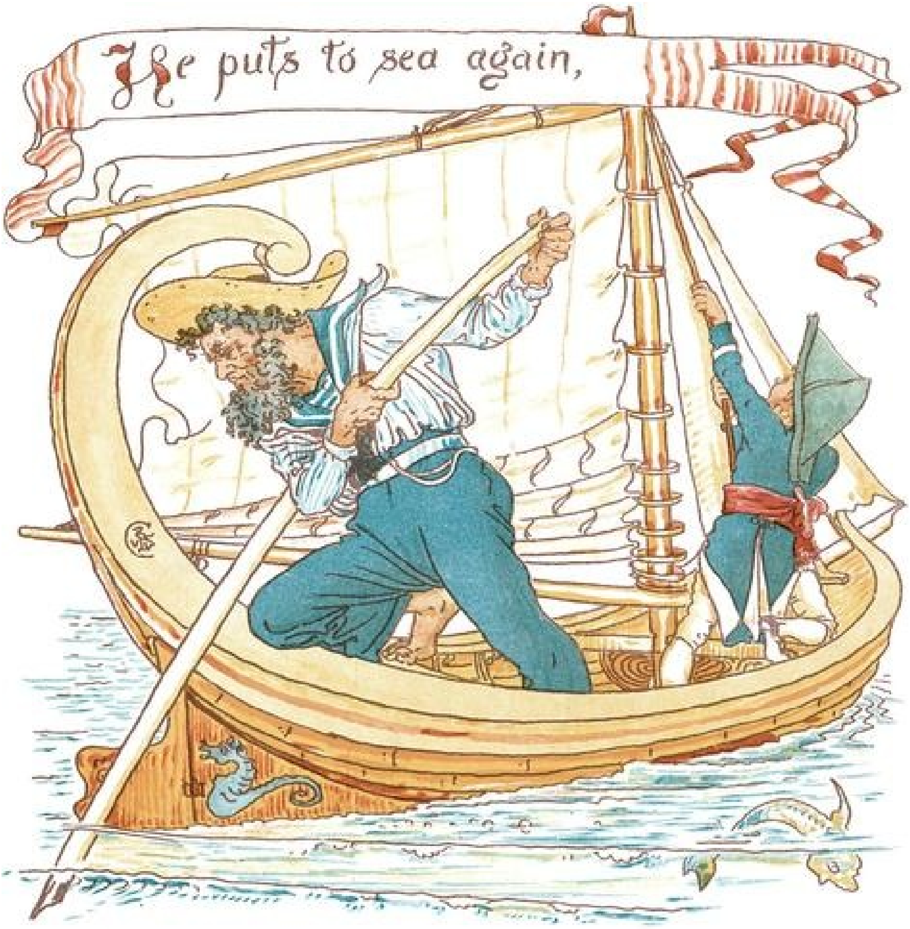


Percy Vere
pensively puts
a feather in his
cap and fancies
himself a knight
with a plume :=
PER
SE VE
RE

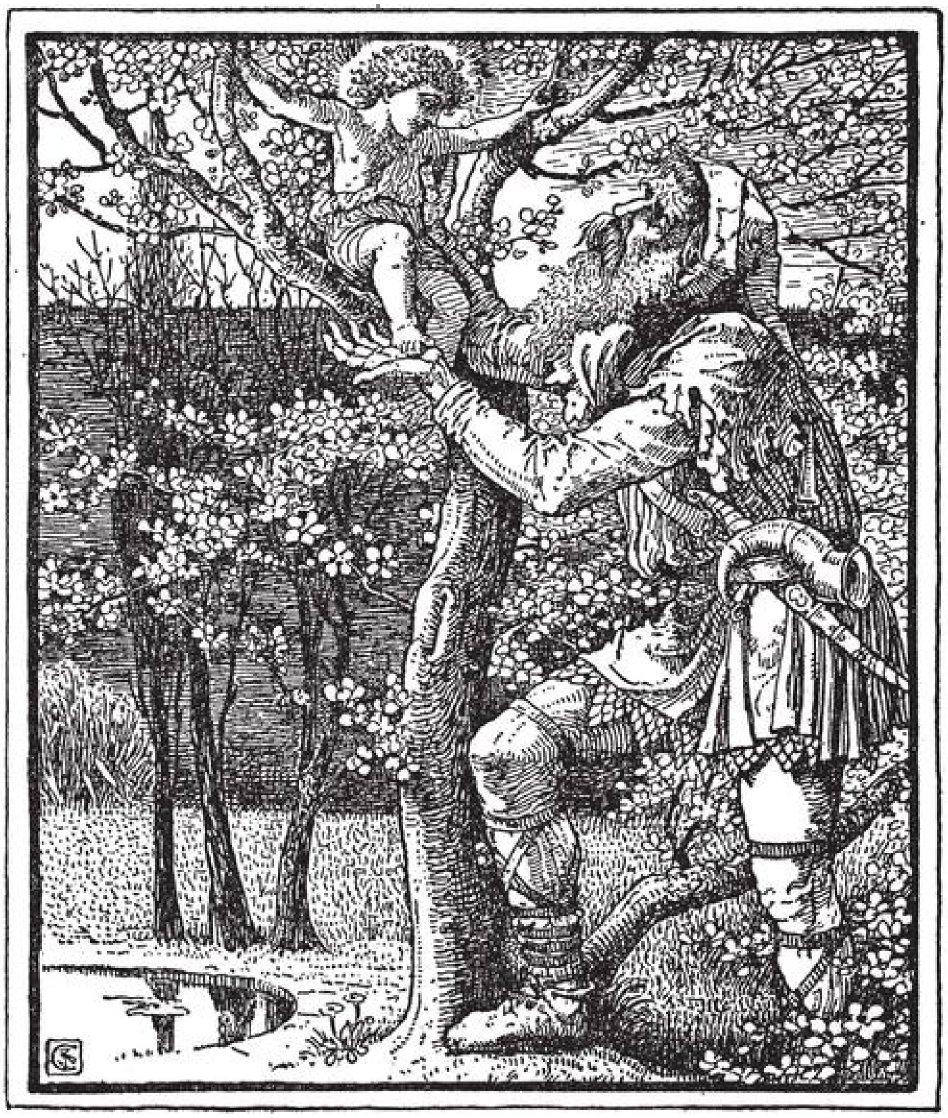
Percy Vere pensively puts a feather in his cap and fancies himself a knight with a plume Pothooks and Perseverance, 1886


But he takes a fresh plunge and,
turning over a new leaf,
in the eyes of a fair siren
he soon writes himself:

But he takes a fresh plunge and, turning over a new leaf, in the eyes of a fair siren he soon writes himself Pothooks and Perseverance, 1886

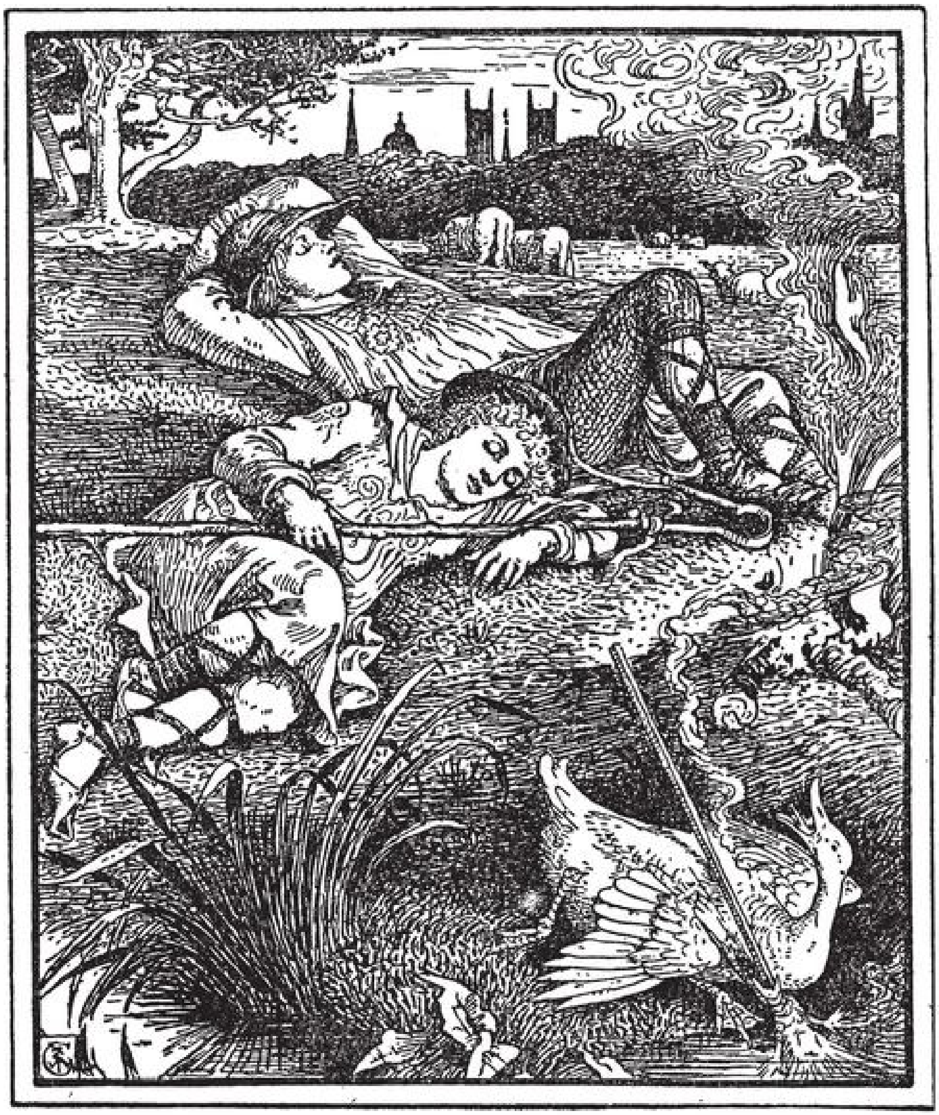

He puts to sea again,

He Puts to Sea Again
Pothooks and Perseverance, 1886



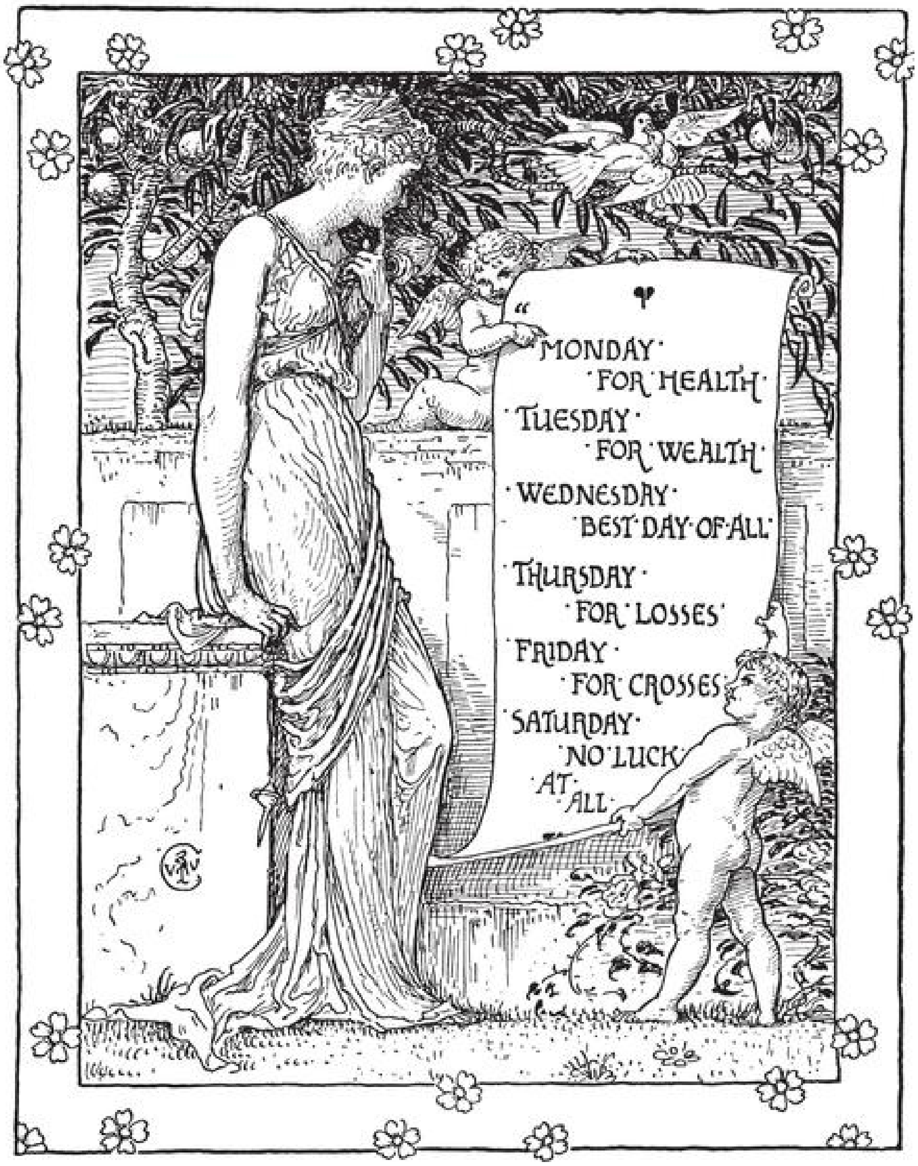
The Selfish Giant

The Happy Prince and Other Tales, 1888



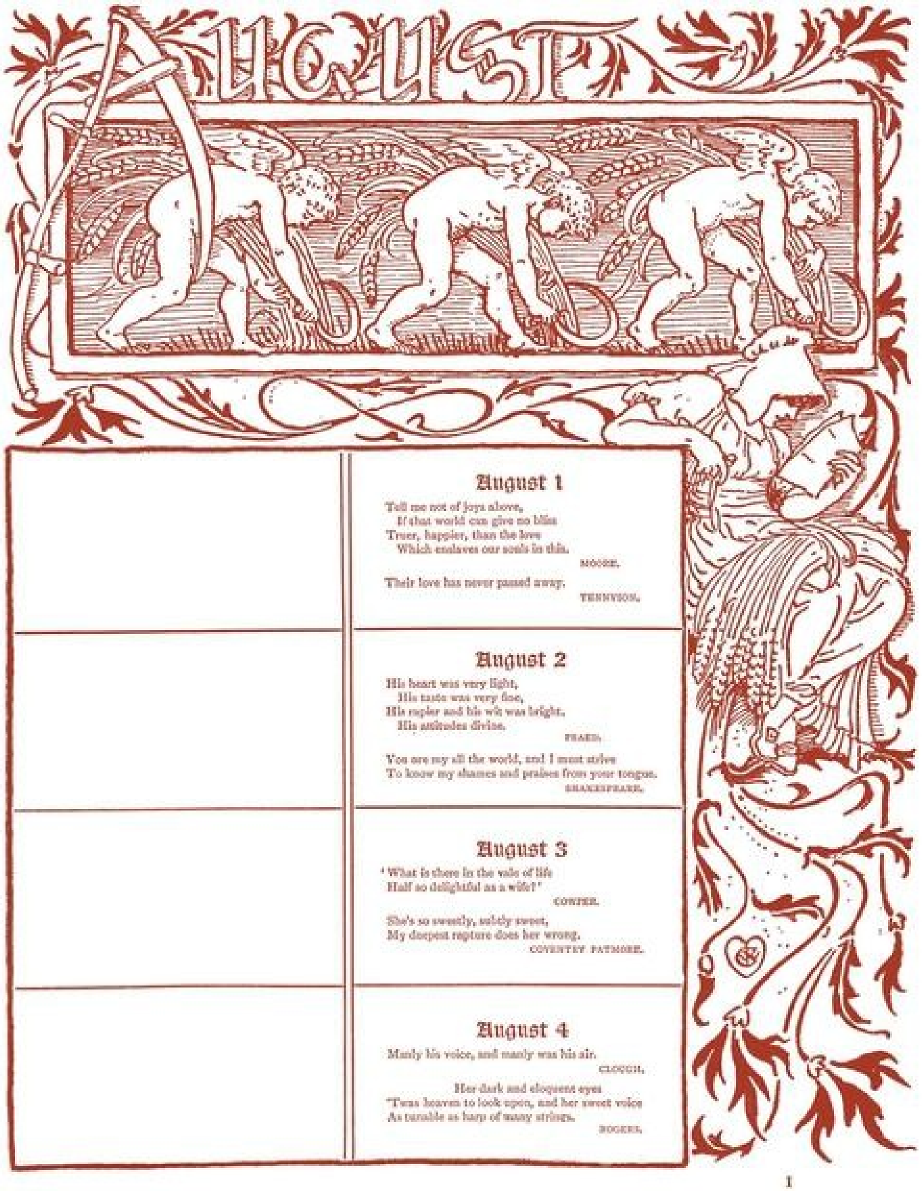
The Remarkable Rocket

The Happy Prince and Other Tales, 1888


“MONDAY·
·FOR·HEALTH·
·TUESDAY·
·FOR·WEALTH·
·WEDNESDAY·
·BEST·DAY·OF·ALL·
·THURSDAY·
·FOR·LOSSES·
·FRIDAY·
·FOR·CROSSES·
·SATURDAY·
·NO·LUCK·
·AT·
·ALL·

Title page verso

The Book of Wedding Days, 1889



AUGUST

August 1

Tell me not of joys above,
If that world can give no bliss
Truer, happier, than the love
Which enslaves our souls in this.
MOORE.

Their love has never passed away.
TENNYSON.

August 2

His heart was very light,
His taste was very fine,
His rapier and his wit was bright,
His attitudes divine.
PRAED.

You are my all the world, and I must strive
To know my shames and praises from your tongue.
SHAKESPEARE.

August 3

'What is there in the vale of life
Half so delightful as a wife?'
COWPER.

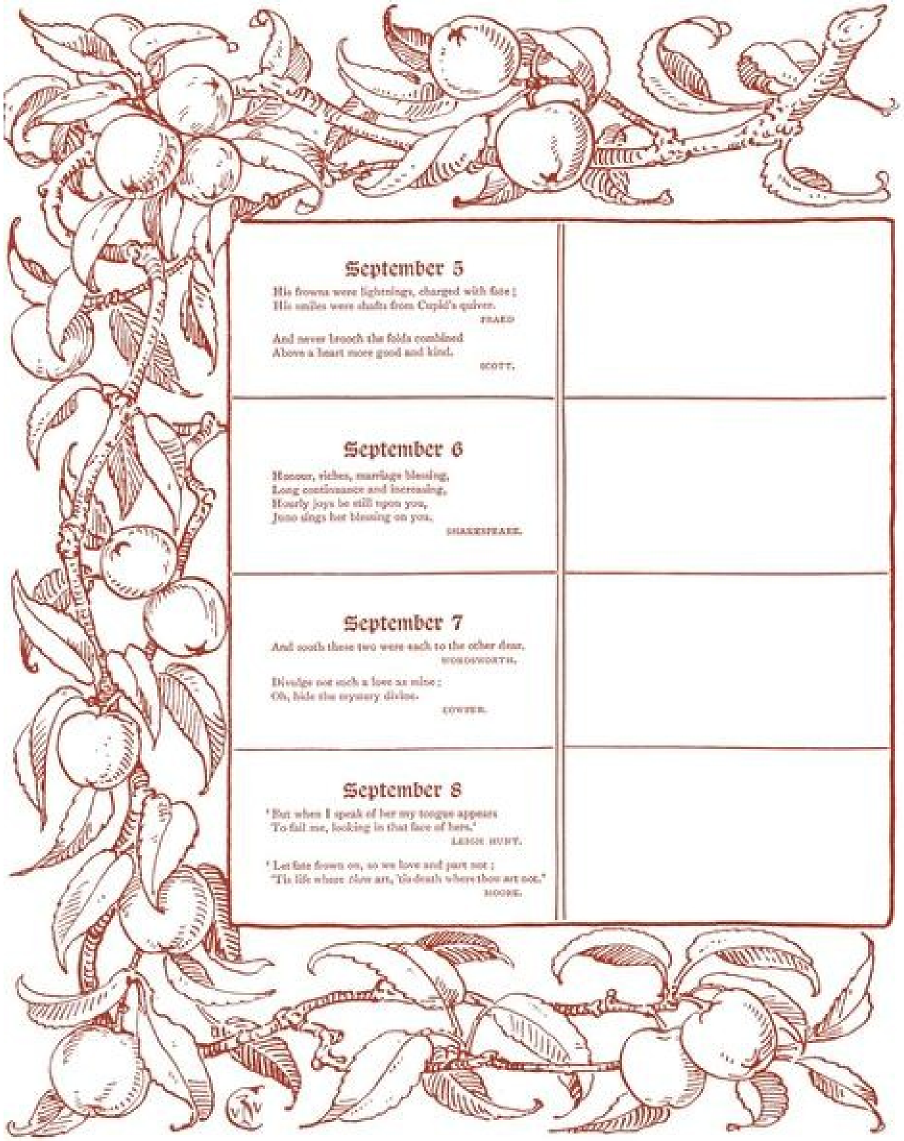
She's so sweetly, subtly sweet,
My deepest rapture does her wrong.
COVENTRY PATMORE.

August 4

Manly his voice, and manly was his air.
CLOUGH.

Her dark and eloquent eyes
'Twas heaven to look upon, and her sweet voice
As tunable as harp of many strings.
ROGERS.

August first through fourth
The Book of Wedding Days, 1889



September 5

His frowns were lightnings, charged with fate;
His smiles were shafts from Cupid's quiver.
PRAED

And never brooch the folds combined
Above a heart more good and kind.
SCOTT.

September 6

Honour, riches, marriage blessing,
Long continuance and increasing,
Hourly joys be still upon you,
Juno sings her blessing on you.
SHAKESPEARE.

September 7

And sooth these two were each to the other dear.
WORDSWORTH.

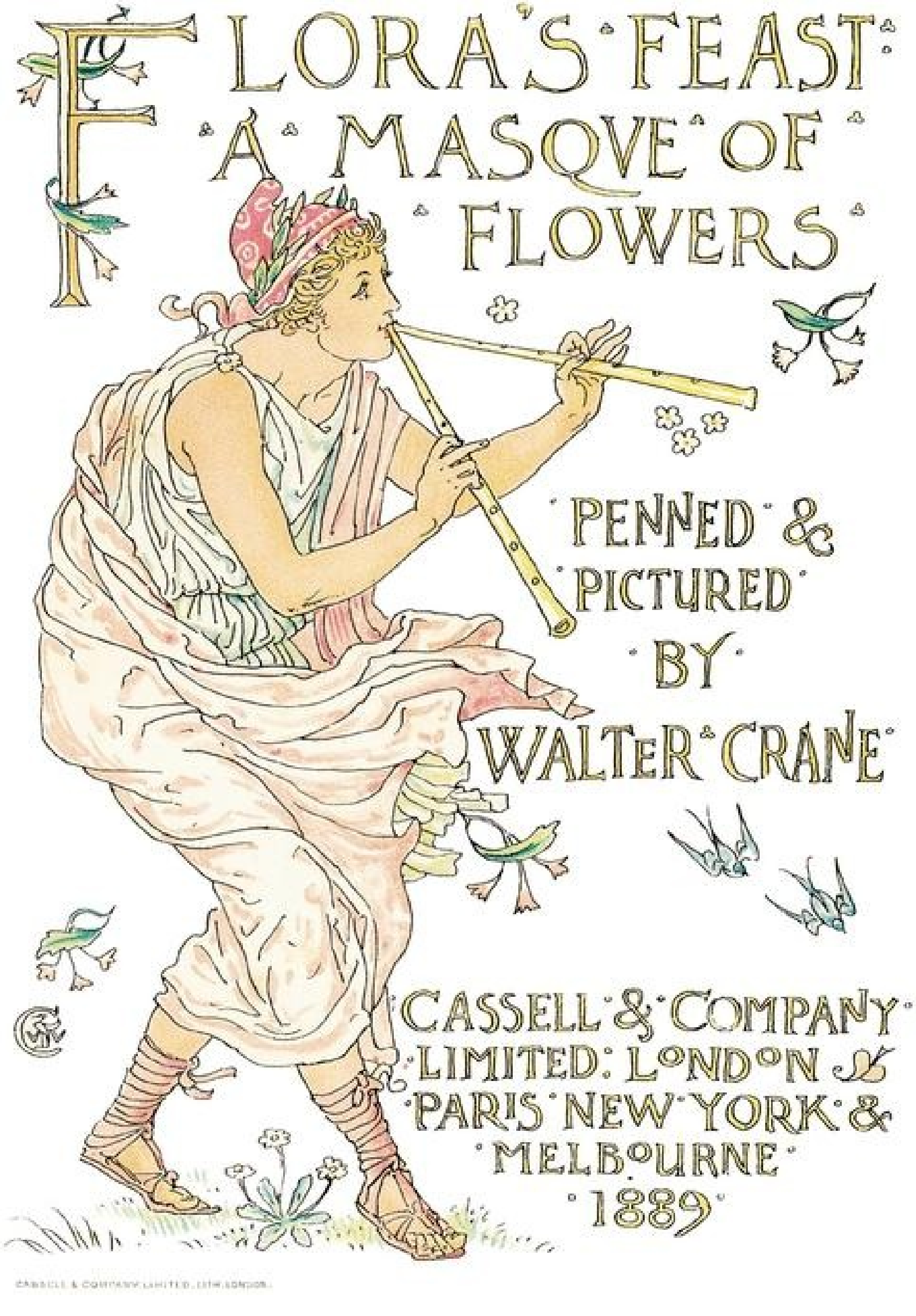
Divulge not such a love as mine;
Oh, hide the mystery divine.
COWPER.

September 8

'But when I speak of her my tongue appears
To fail me, looking in that face of hers.'
LEIGH HUNT.

'Let fate frown on, so we love and part not;
'Tis life where *thou* art, 'tis death where thou art not.'
MOORE.

September fifth through eighth
The Book of Wedding Days, 1889



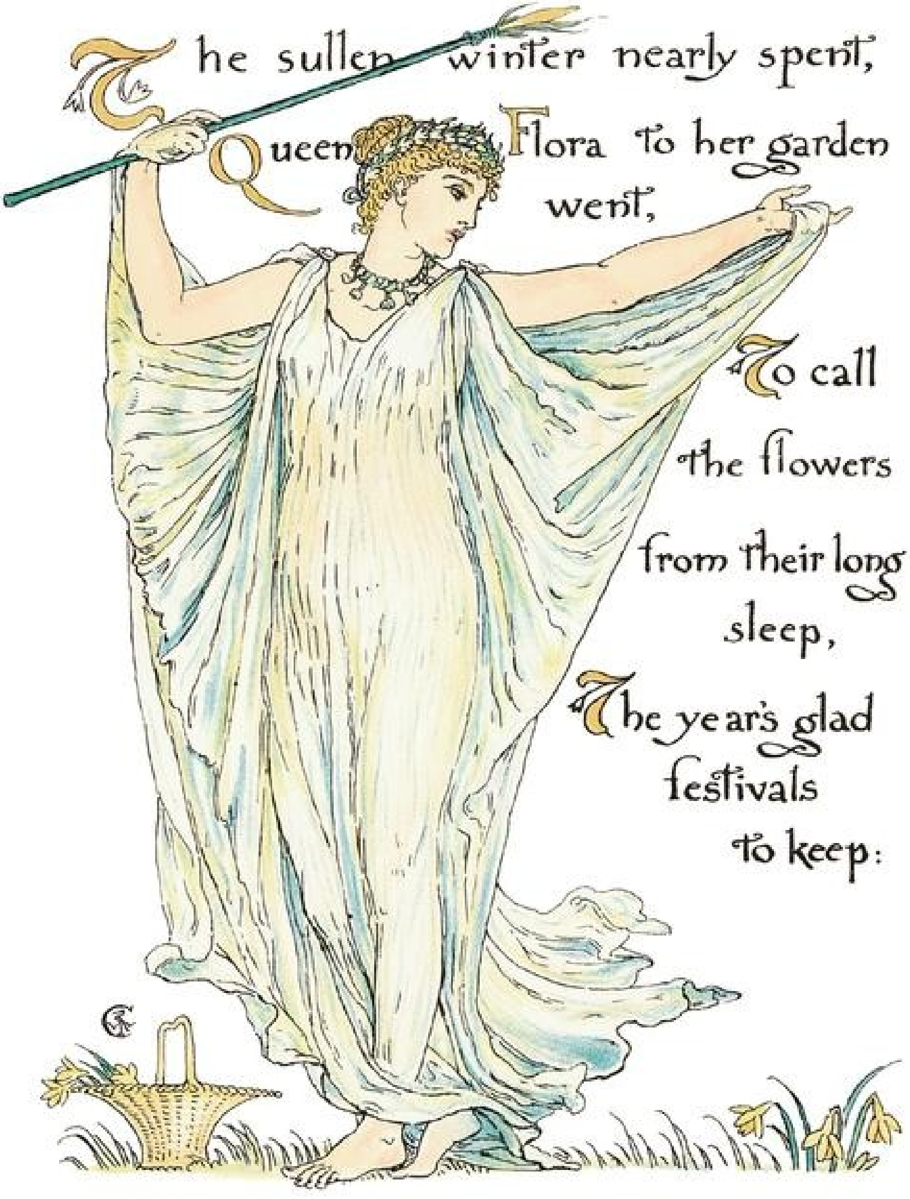
FLORA'S FEAST
A MASQUE OF
FLOWERS

PENNED &
PICTURED
BY
WALTER CRANE

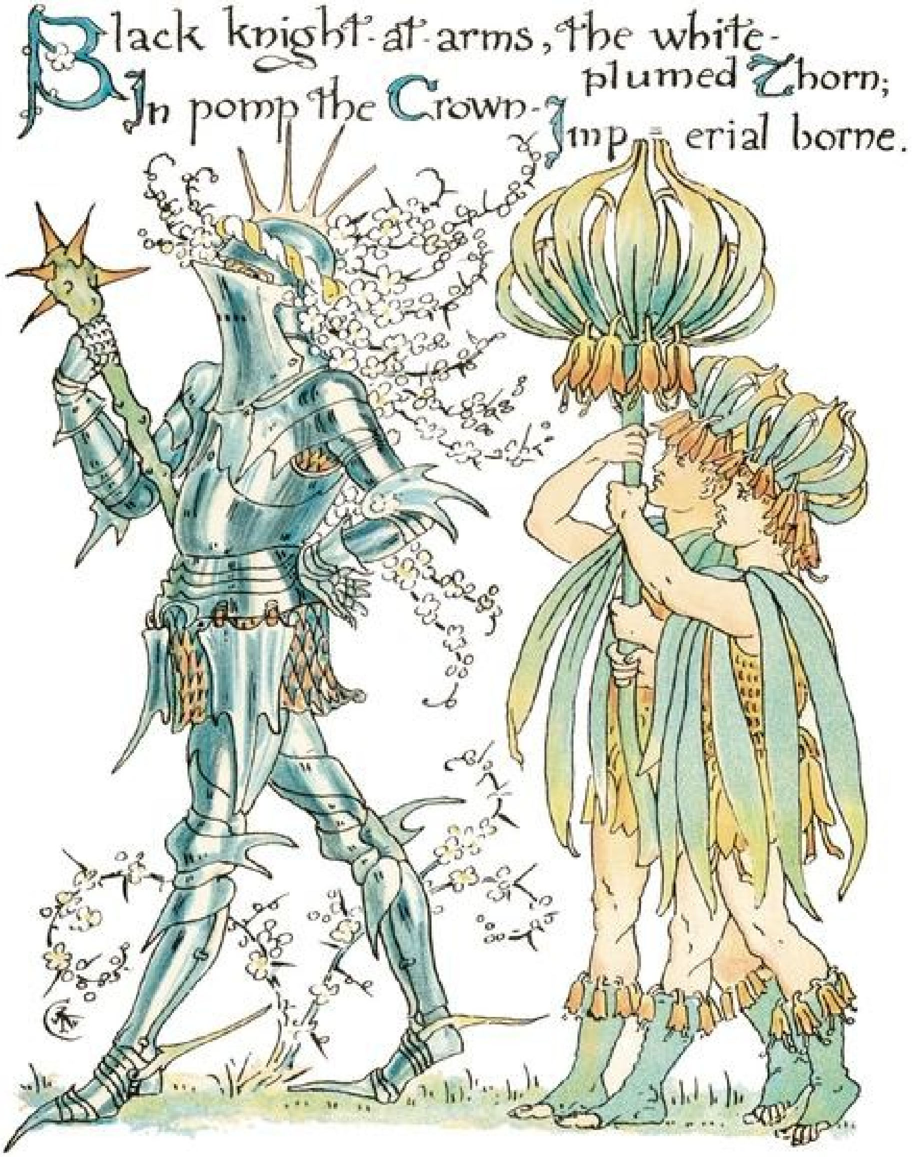
CASSELL & COMPANY
LIMITED: LONDON
PARIS NEW YORK &
MELBOURNE
1889

Title Page

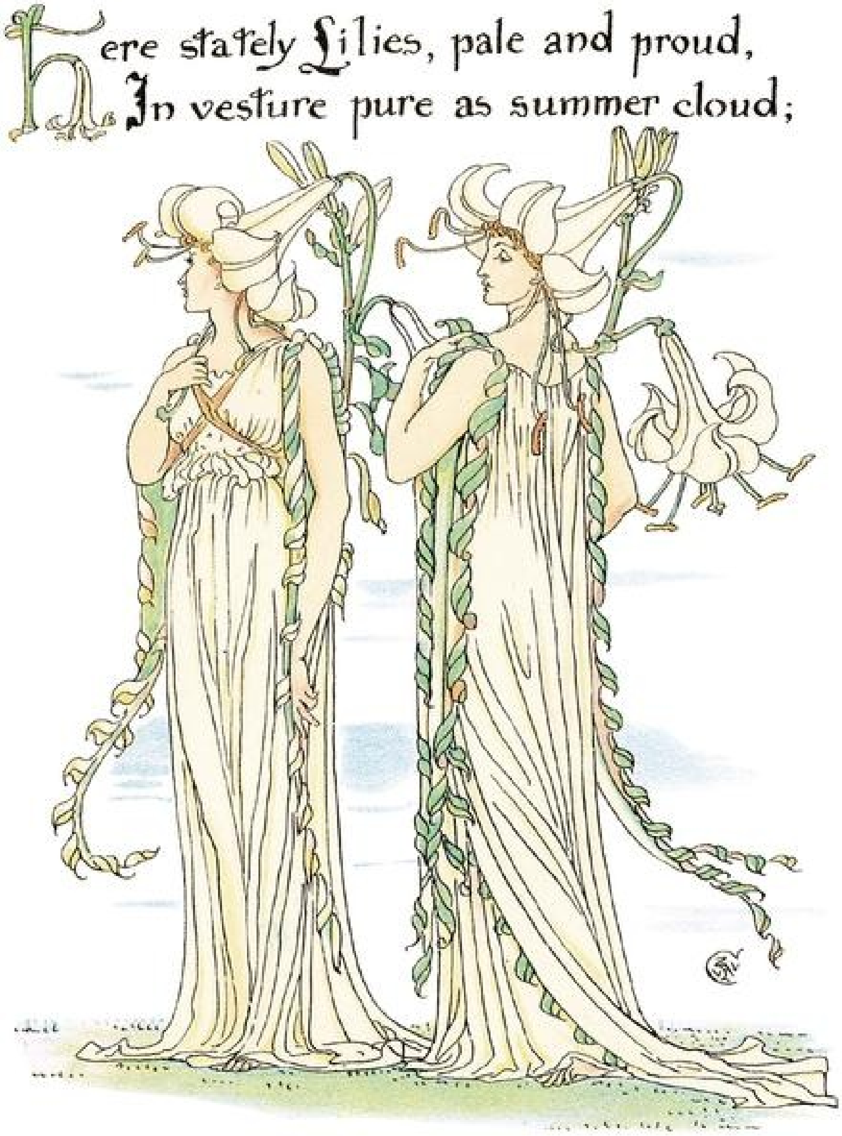
Flora's Feast, 1889


The sullen winter nearly spent,
Queen Flora to her garden went,
To call the flowers from their long sleep,
The year's glad festivals to keep:

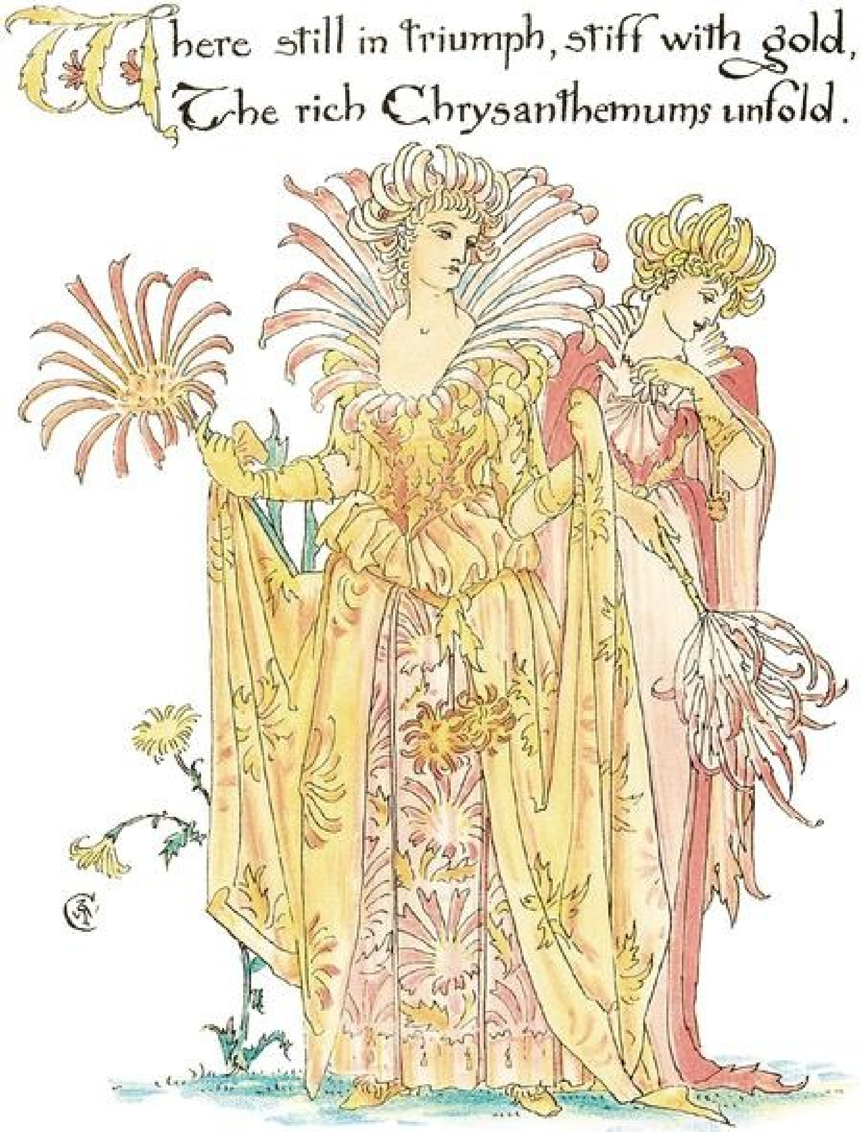
Queen Flora
Flora's Feast, 1889


Black knight-at-arms, the white-
plumed Thorn;
In pomp the Crown-Imp-erial borne.

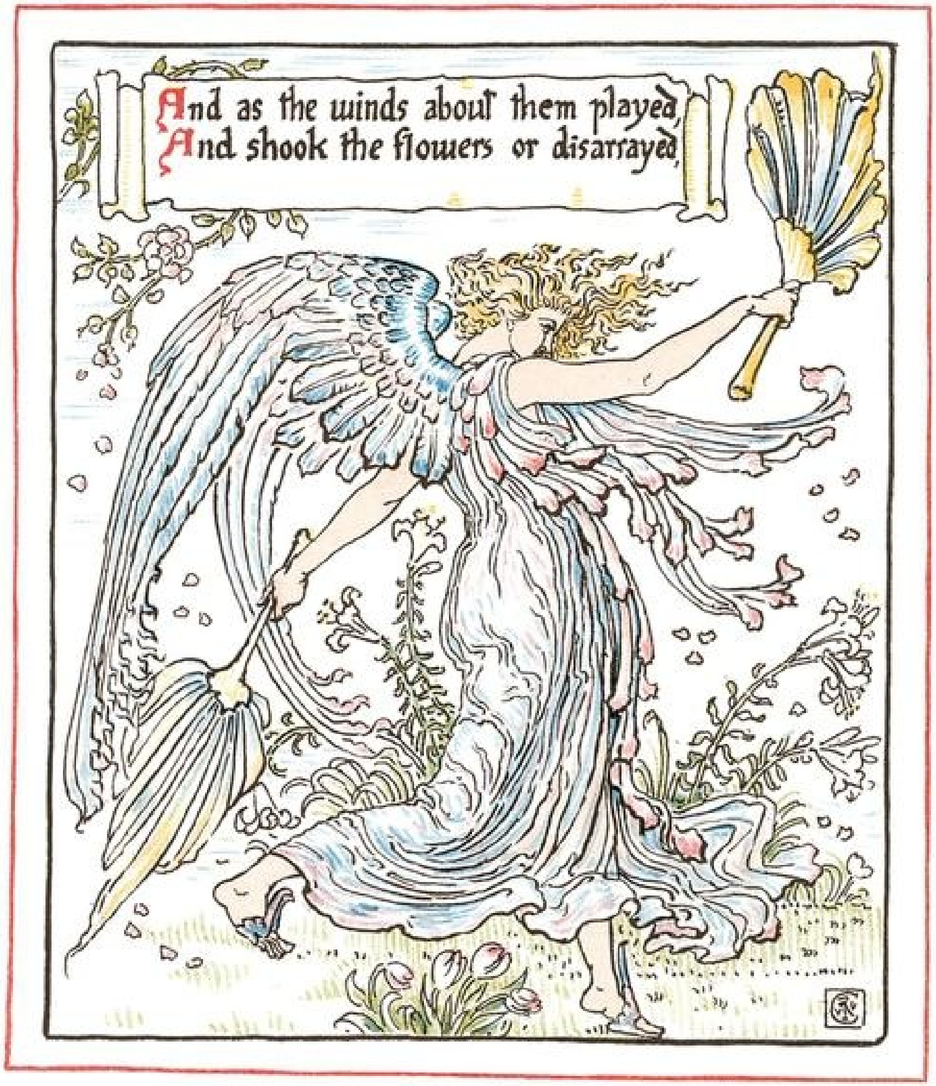
White-plumed Thorn
Flora’s Feast, 1889


Here stately Lilies, pale and proud,
In vesture pure as summer cloud;

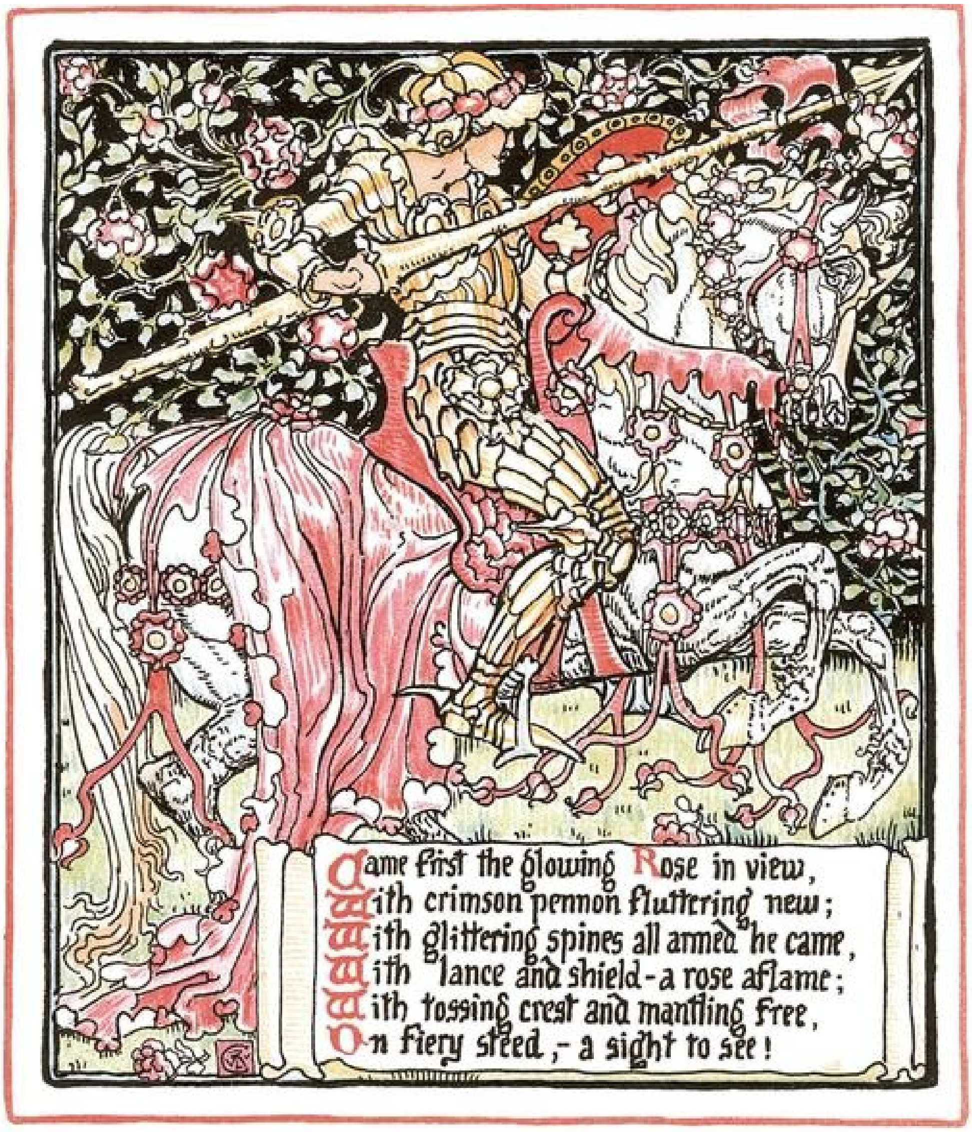
Lilies
Flora’s Feast, 1889


Where still in triumph, stiff with gold,
The rich Chrysanthemums unfold.

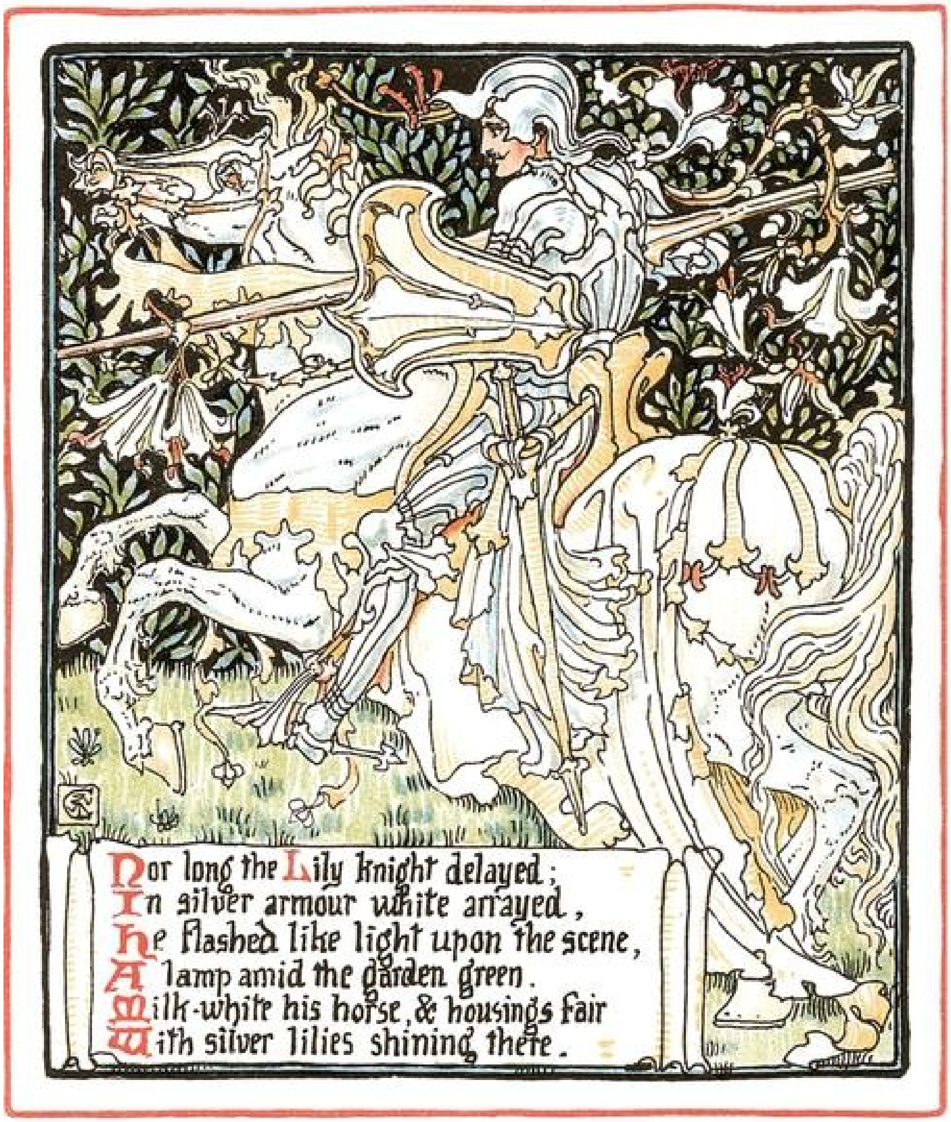
Chrysanthemum
Flora’s Feast, 1889


And as the winds about them played,
And shook the flowers or disarrayed,

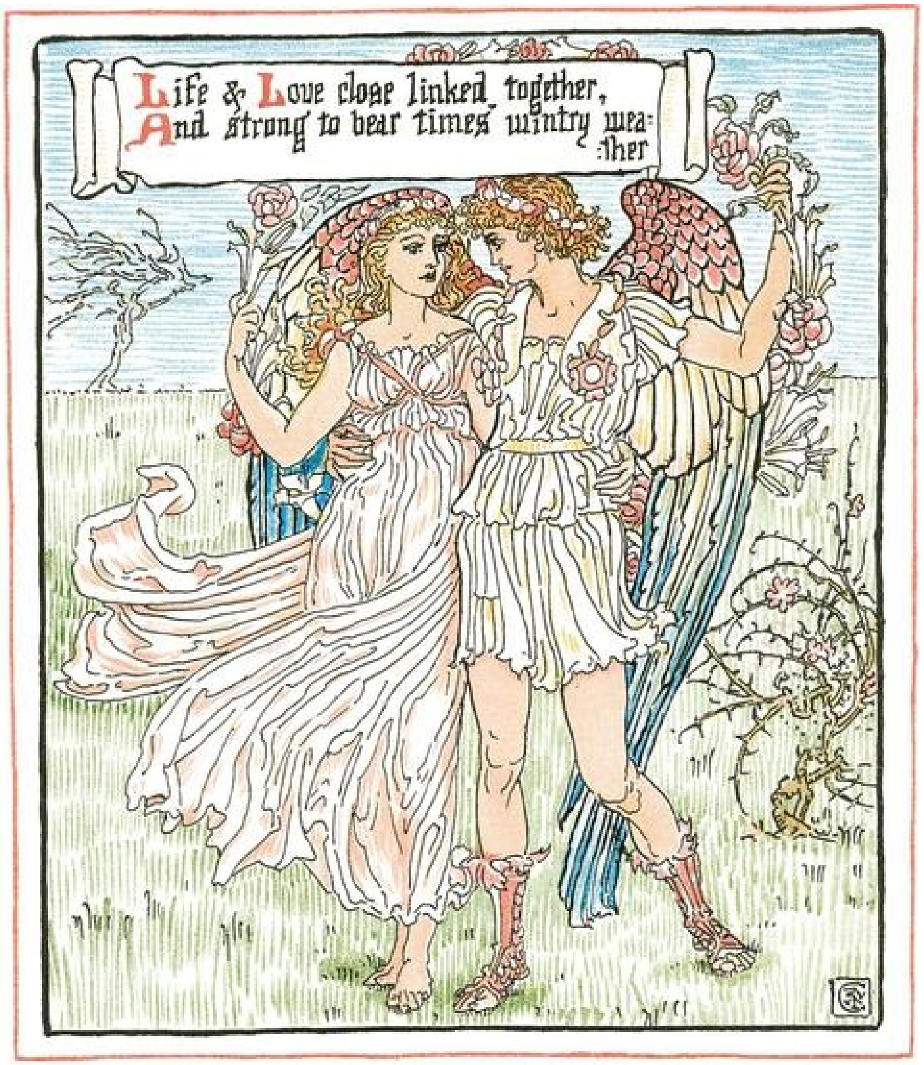
And as the winds about them played, and shook the flowers or disarrayed Queen Summer: or, The Tourney of the Lily and the Rose, 1891


Came first the glowing Rose in view,
With crimson pennon fluttering new;
With glittering spines all armed he came,
With lance and shield - a rose aflame;
With tossing crest and mantling free,
On fiery steed, - a sight to see!

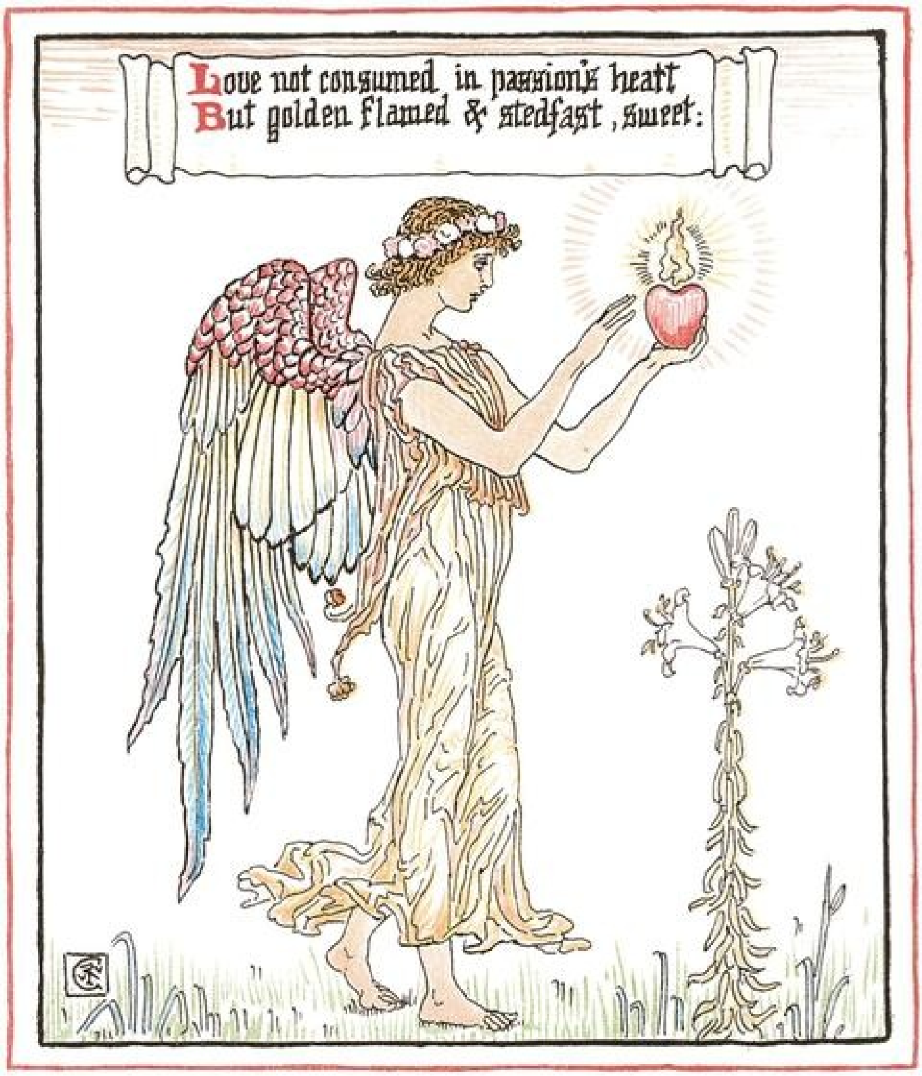
Came first the glowing Rose in view Queen Summer: or, The Tourney of the Lily and the Rose, 1891


Nor long the Lily knight delayed;
In silver armour white arrayed,
He flashed like light upon the scene,
A lamp amid the garden green.
Milk-white his horse, & housings fair
With silver lilies shining there.

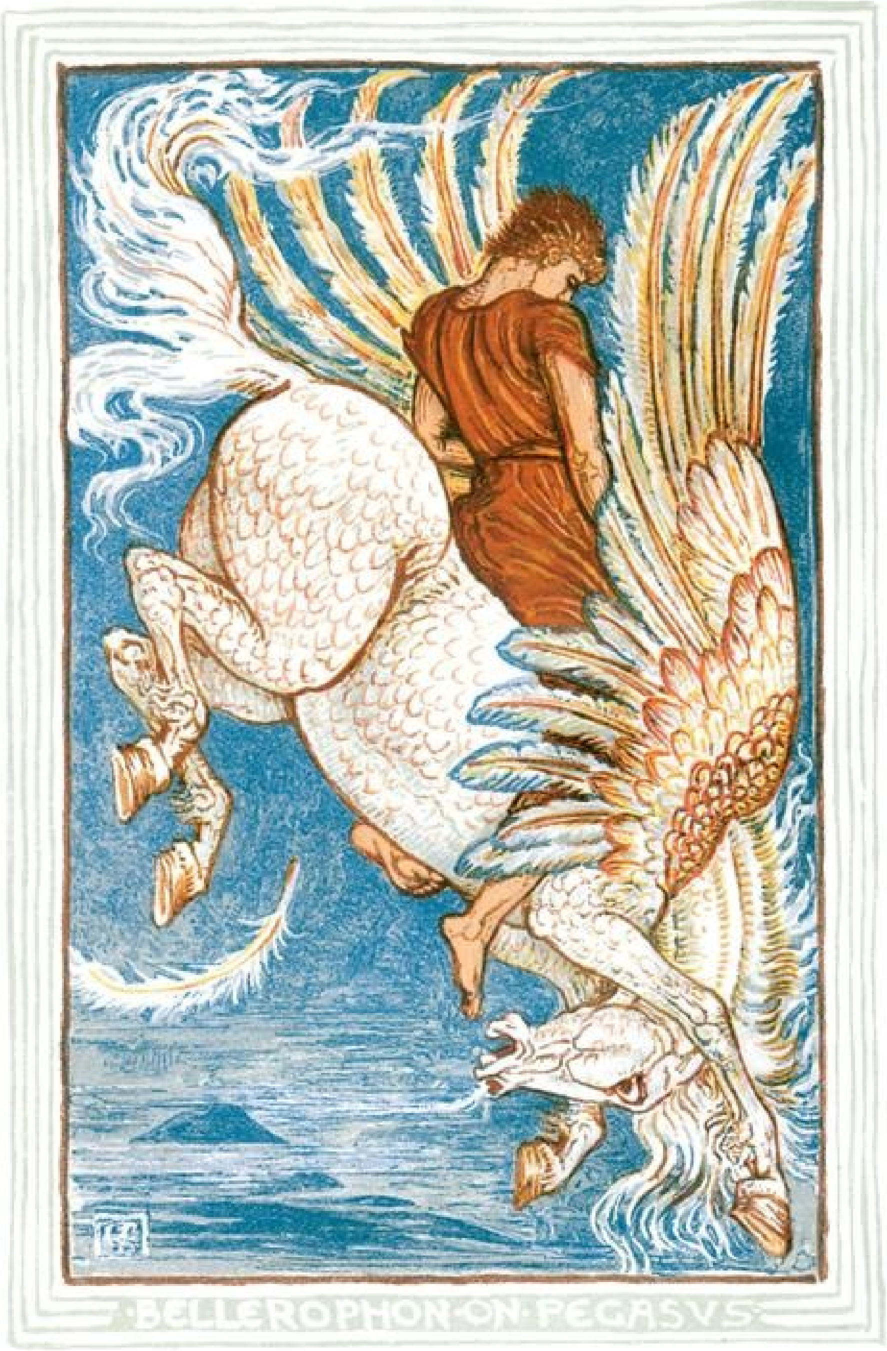
Nor long the Lily knight delayed Queen Summer: or, The Tourney of the Lily and the Rose, 1891


Life & Love close linked together,
And strong to bear times wintry wea:
:ther

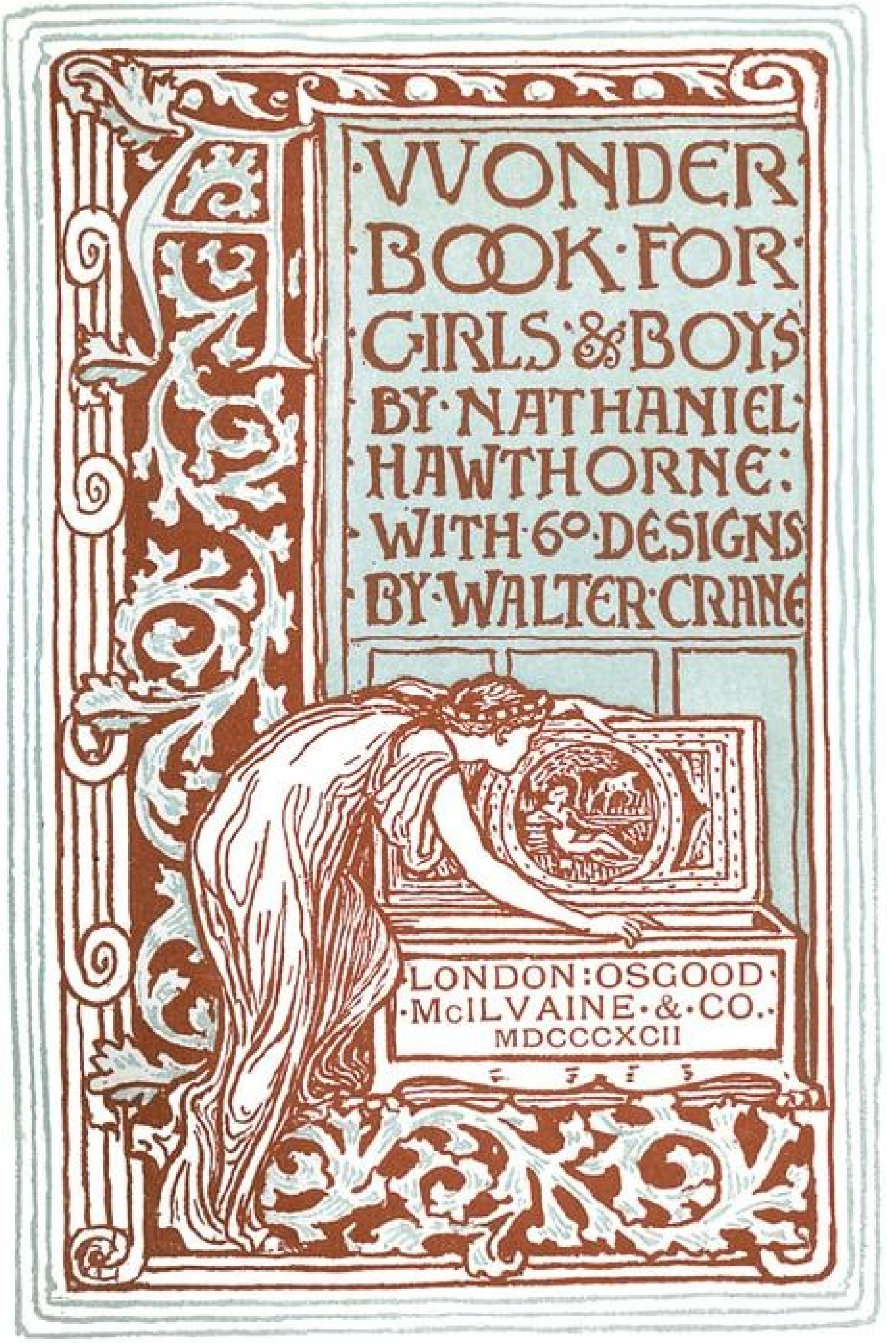
Life & Love close linked together Queen Summer: or, The Tourney of the Lily and the Rose, 1891


Love not consumed in passion's heart
But golden flamed & stedfast, sweet:

Love not consumed in passion's heart Queen Summer: or, The Tourney of the Lily and the Rose, 1891

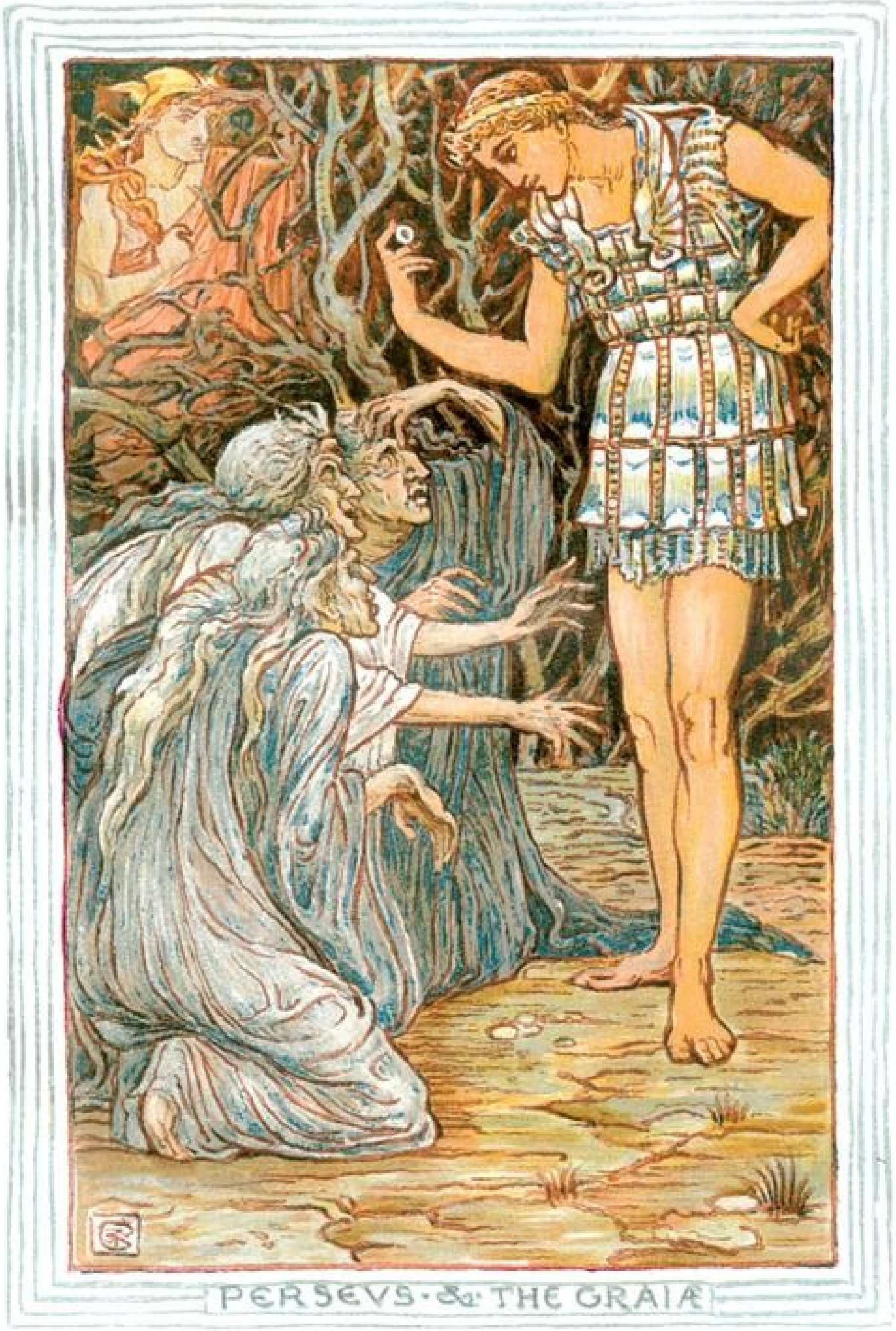

·BELLEROPHON·ON·PEGASVS·

Bellerophon on Pegasus
A Wonder Book for Girls & Boys, 1892

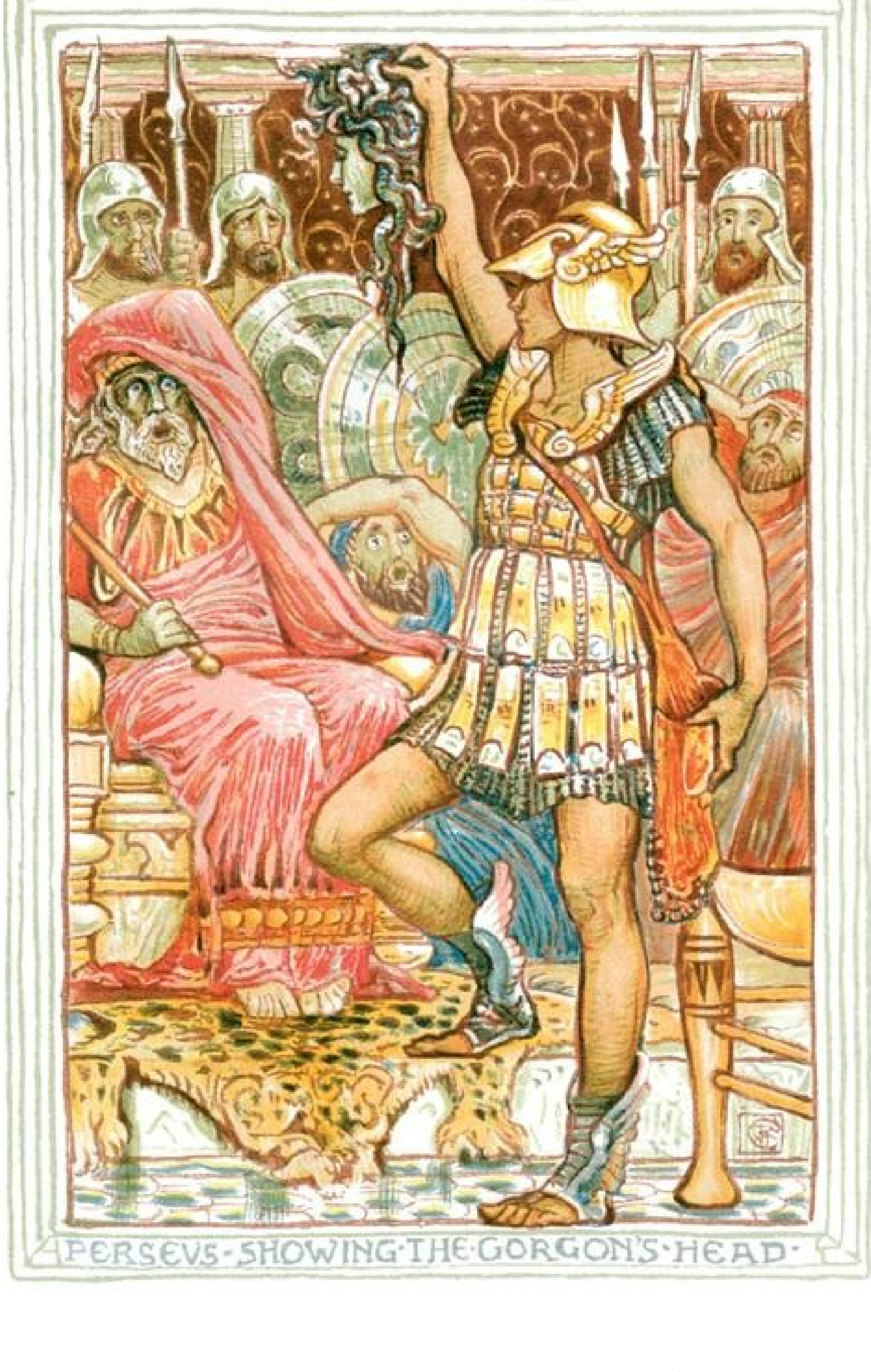

A WONDER BOOK·FOR·GIRLS·&·BOYS·BY·NATHANIEL·HAWTHORNE: WITH·60·DESIGNS·BY·WALTER·CRANE
·LONDON:OSGOOD·McILVAINE·&·CO.·MDCCCXCII

Title Page

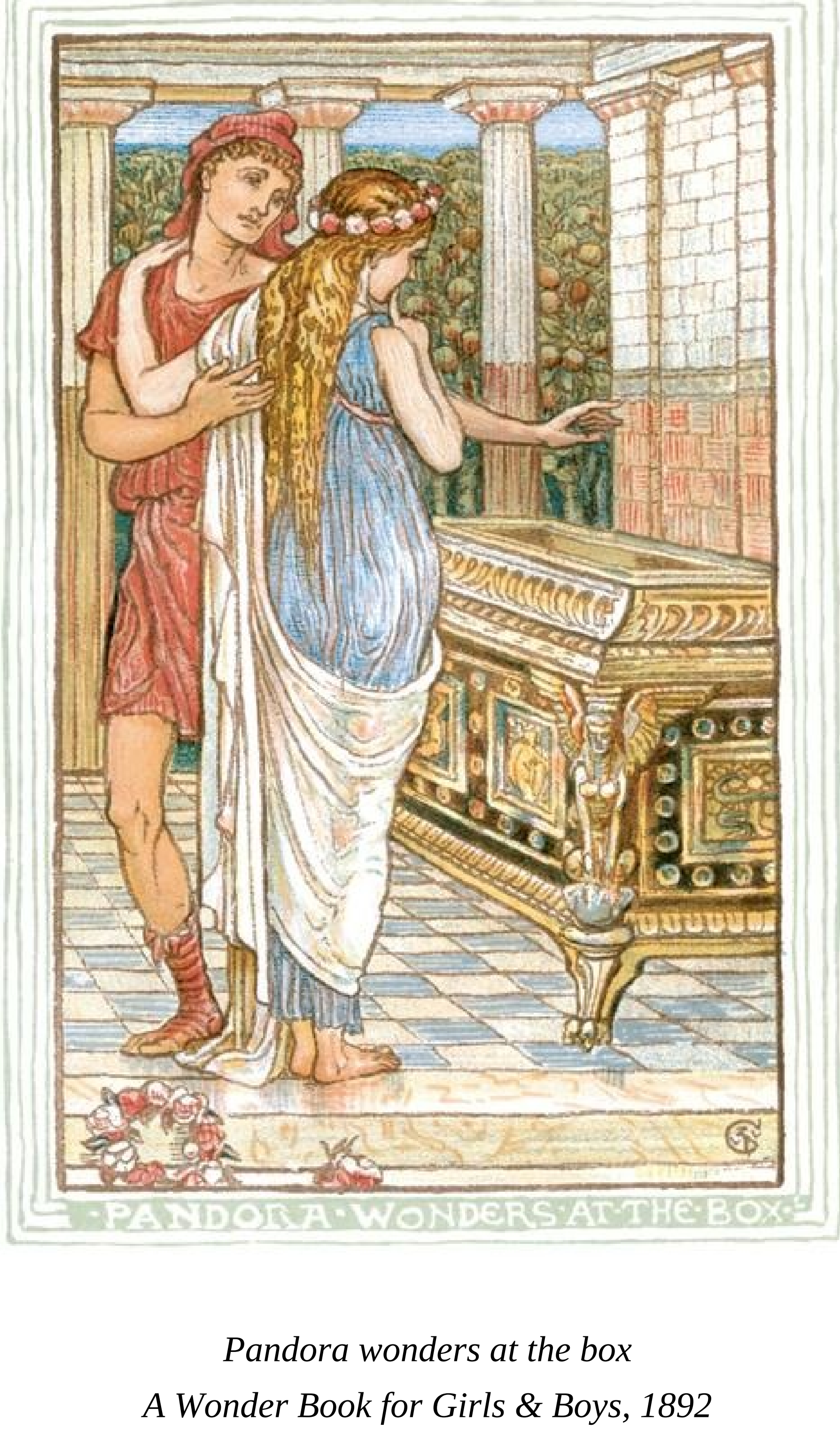
A Wonder Book for Girls & Boys, 1892


PERSEVS · & · THE GRAIÆ

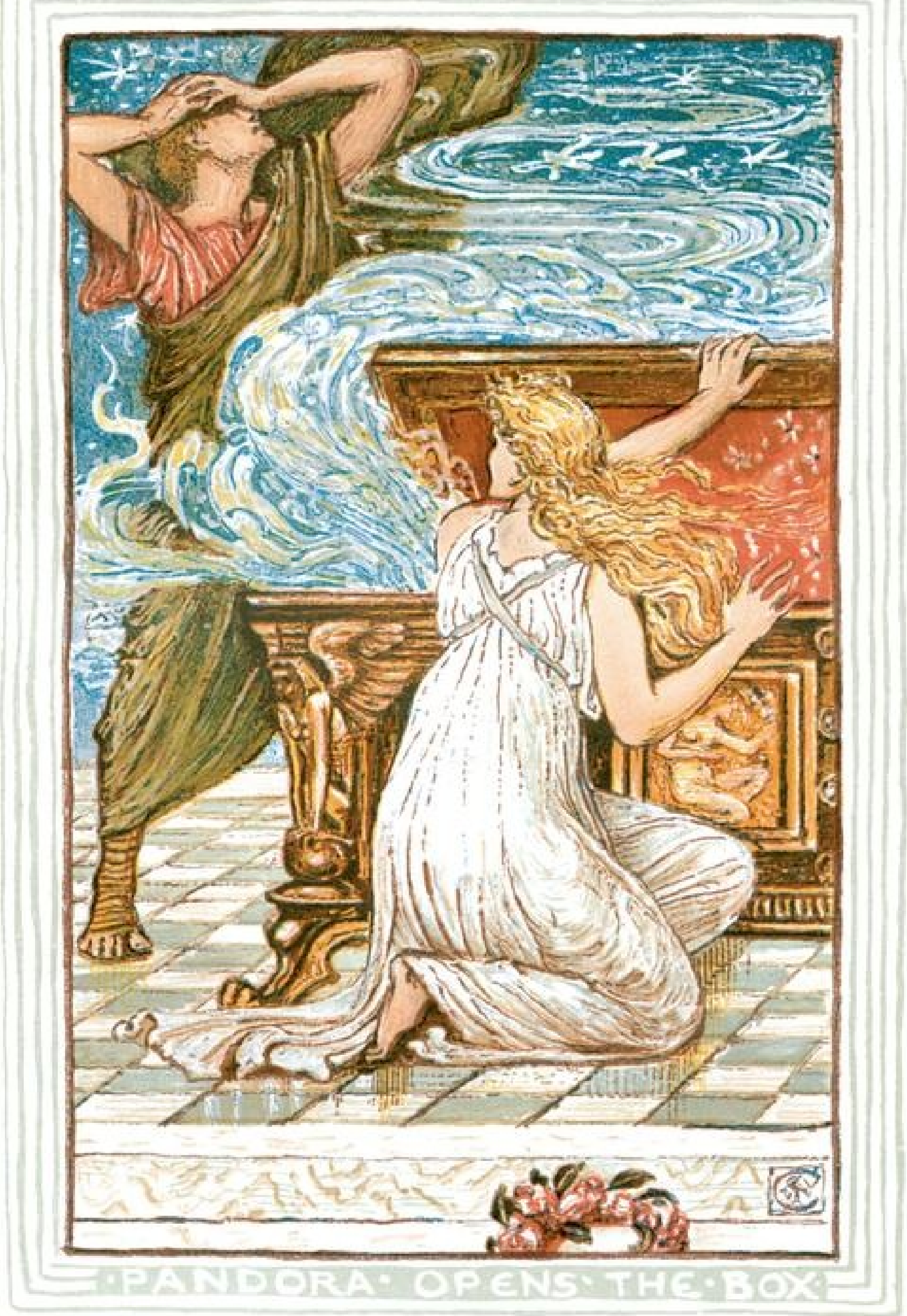
Perseus & The Graia
A Wonder Book for Girls & Boys, 1892


PERSEVS·SHOWING·THE·GORGON'S·HEAD·

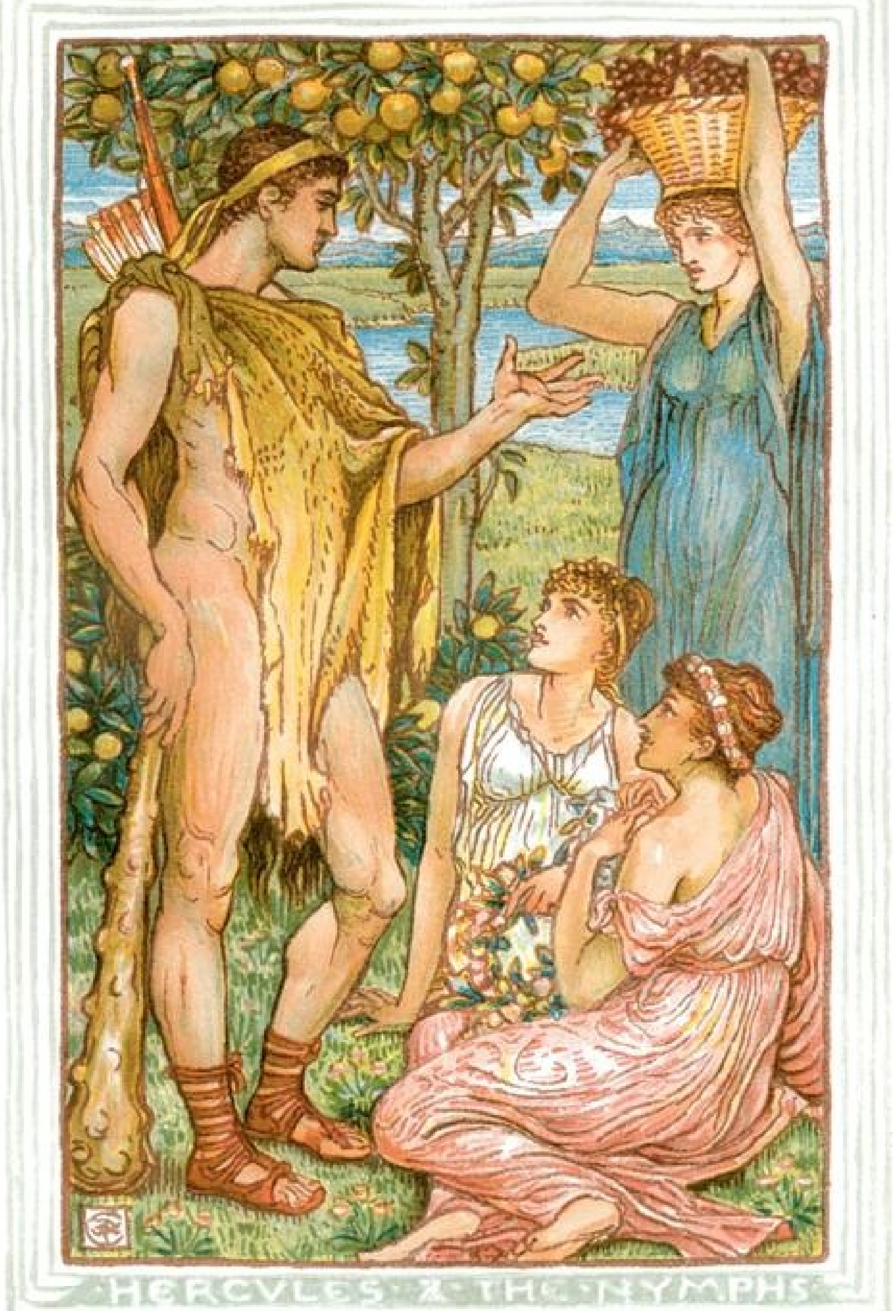
Perseus showing the Gorgon’s head A Wonder Book for Girls & Boys, 1892


PANDORA · WONDERS · AT · THE · BOX

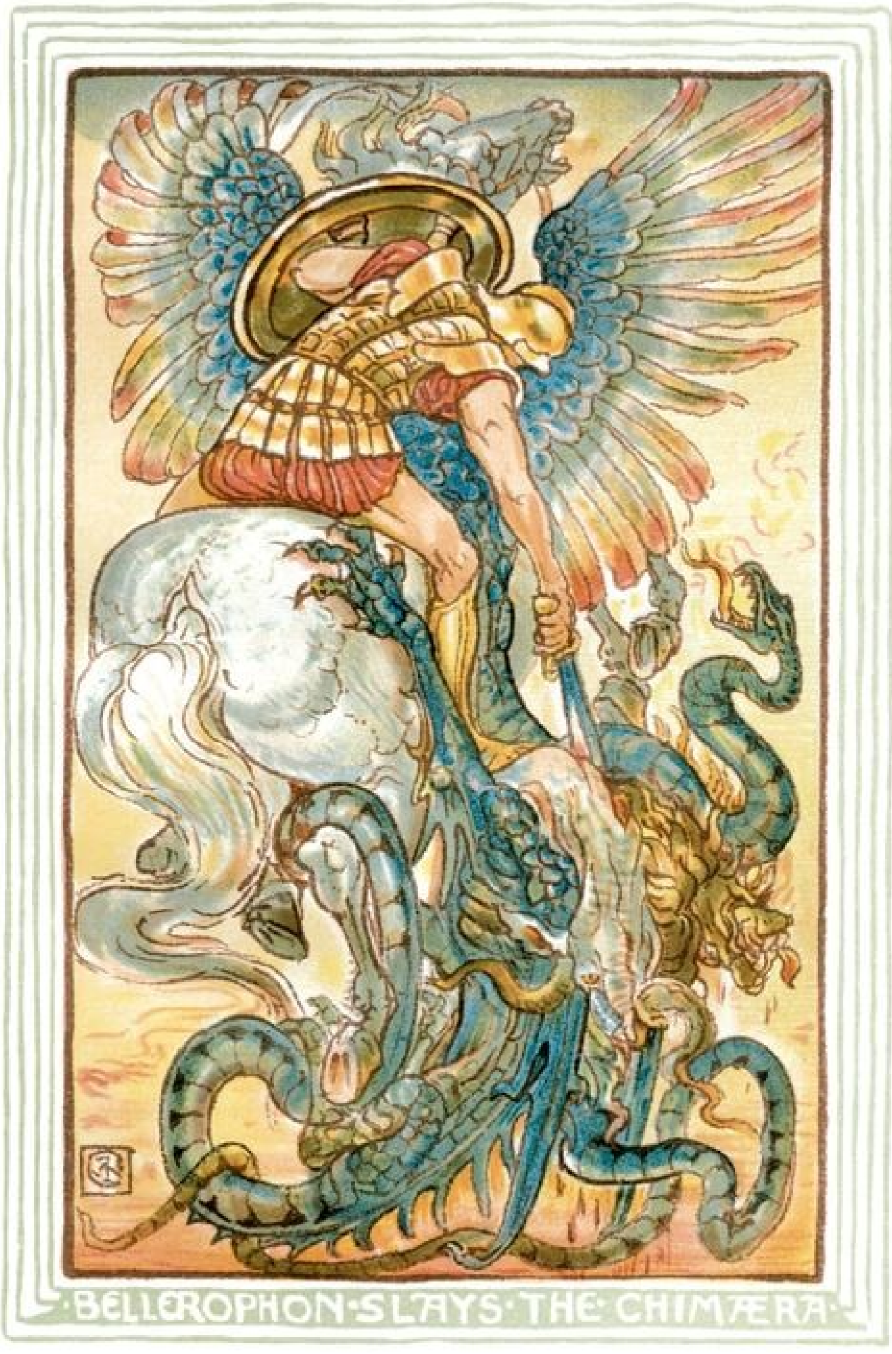
Pandora wonders at the box
A Wonder Book for Girls & Boys, 1892


PANDORA OPENS THE BOX

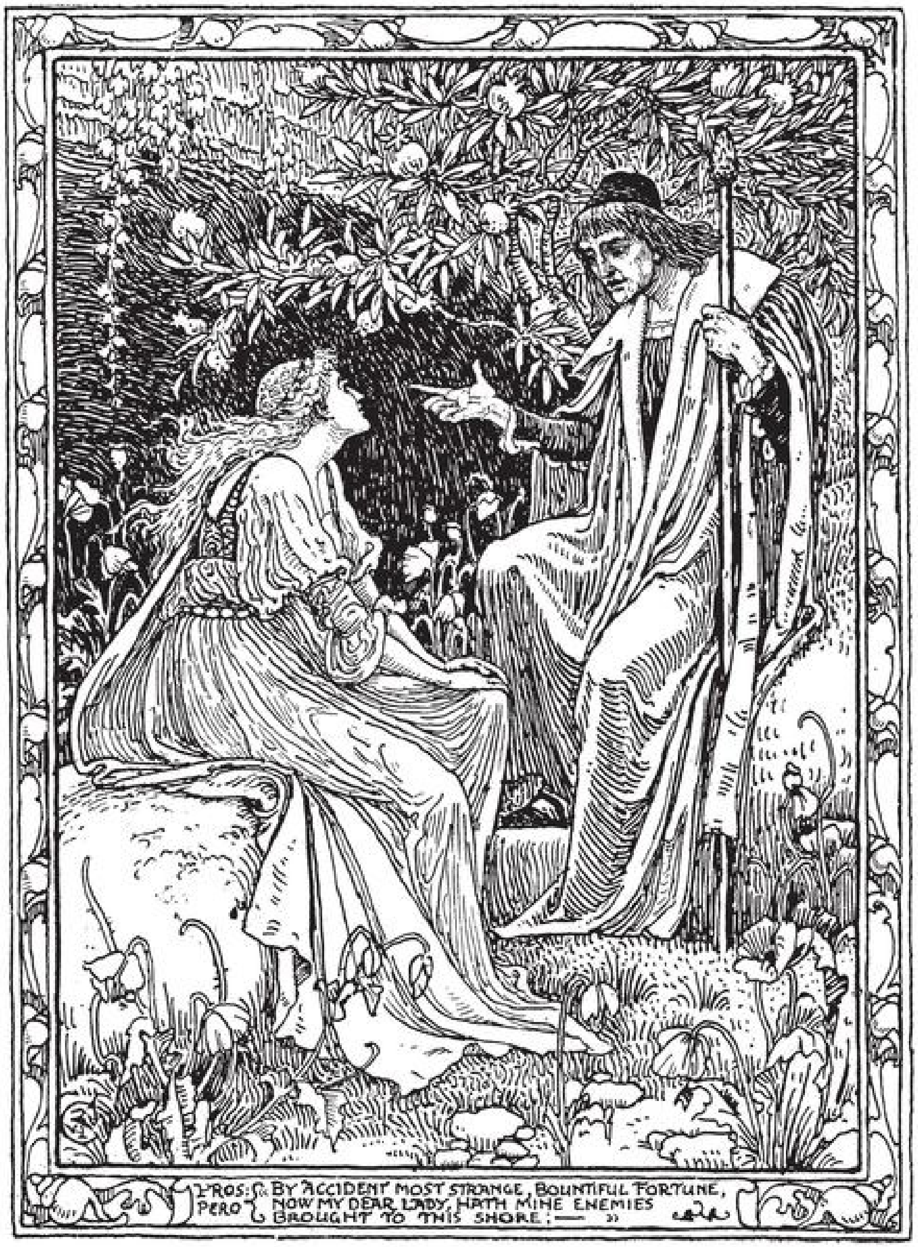
Pandora opens the box
A Wonder Book for Girls & Boys, 1892


HERCVLES & THE NYMPHS

Hercules & the Nymphs
A Wonder Book for Girls & Boys, 1892

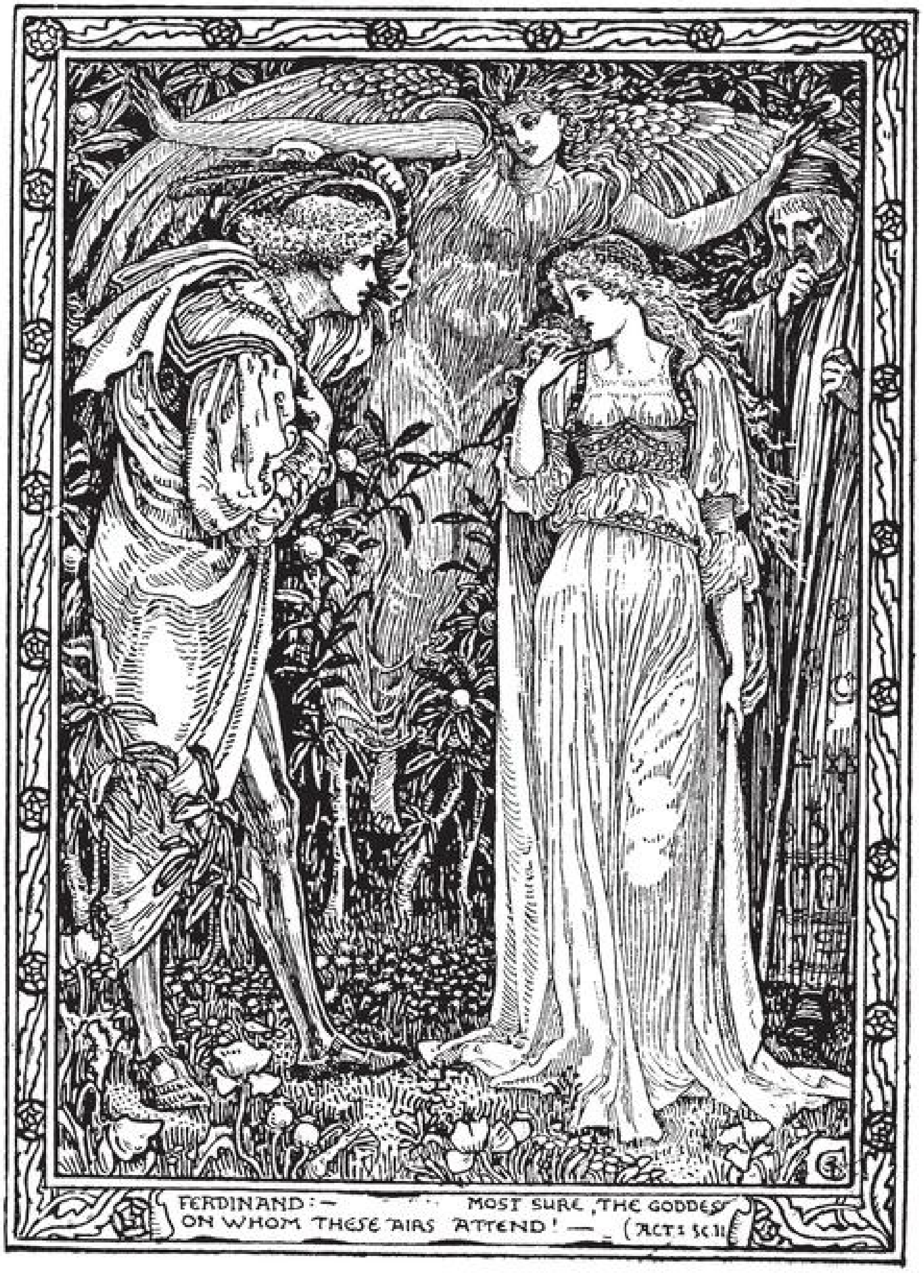

·BELLEROPHON·SLAYS·THE·CHIMÆRA·

Bellerophon slays the Chimaera
A Wonder Book for Girls & Boys, 1892

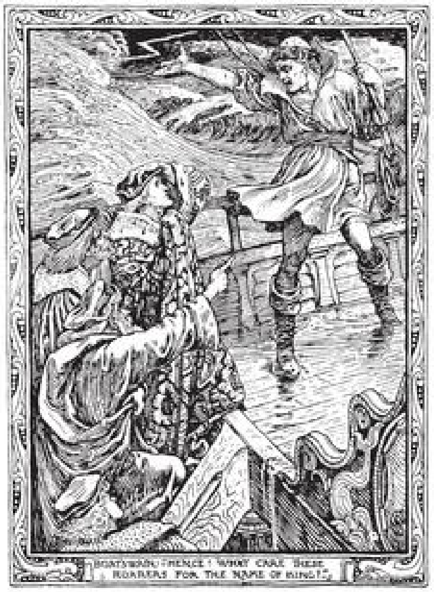

PROS:PERO
BY ACCIDENT MOST STRANGE, BOUNTIFUL FORTUNE,
NOW MY DEAR LADY, HATH MINE ENEMIES
BROUGHT TO THIS SHORE: —

“By accident most strange, bountiful Fortune, Now my dear lady, hath mine enemies brought to this shore”

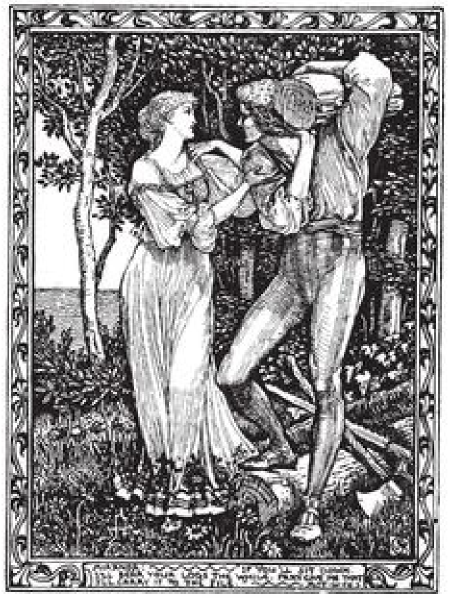
The Tempest, 1893


FERDINAND:— MOST SURE, THE GODDESS
ON WHOM THESE AIRS ATTEND! — (ACT I SC. II

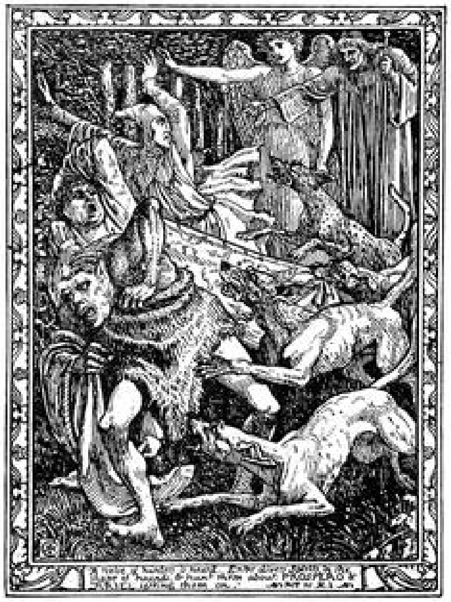
Most sure, the goddess on whom these airs attend!
The Tempest, 1893


BOATSWAIN: "HENCE! WHAT CARE THESE ROARERS FOR THE NAME OF KING?"

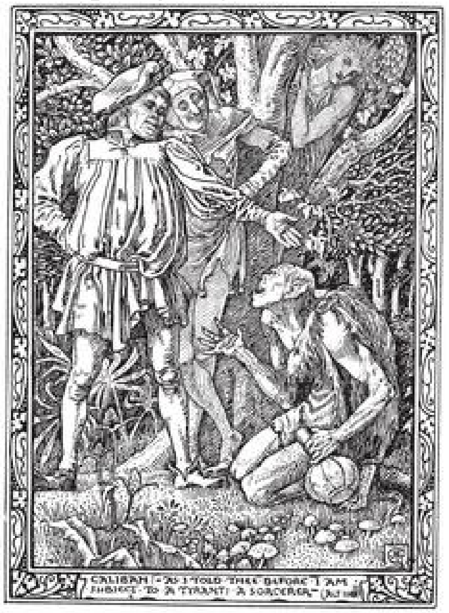
"Hence! What care these roarers for the name of king?"



"If you'll sit down, I'll bear your logs the while . . ."

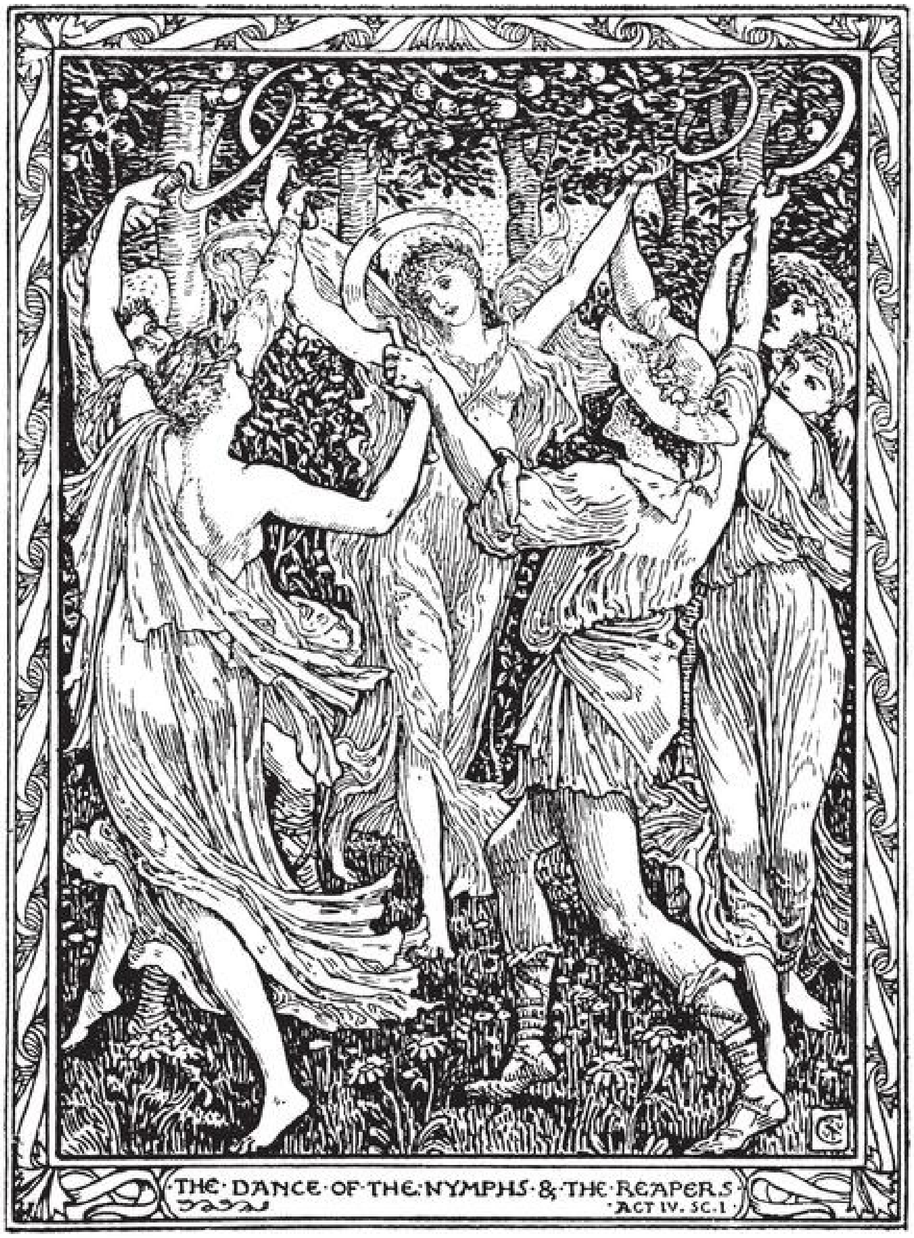


Enter divers Spirits, in shape of dogs and hounds, hunting them about

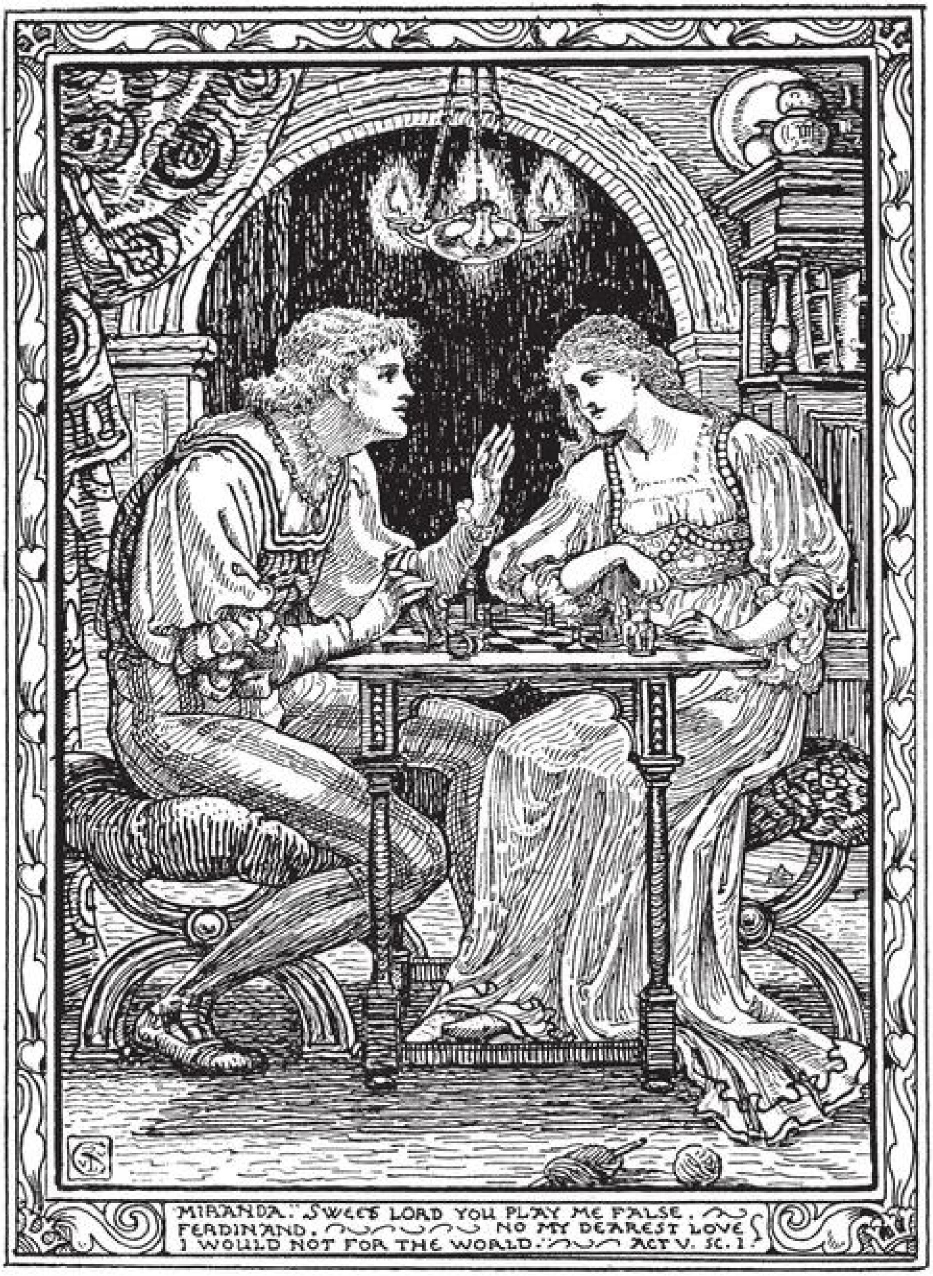

CALIBAN – "AS I TOLD THEE BEFORE I AM
SUBJECT TO A TYRANT A SORCERER"

“As I told thee before, I am subject to a tyrant, a sorcerer”

The Tempest, 1893

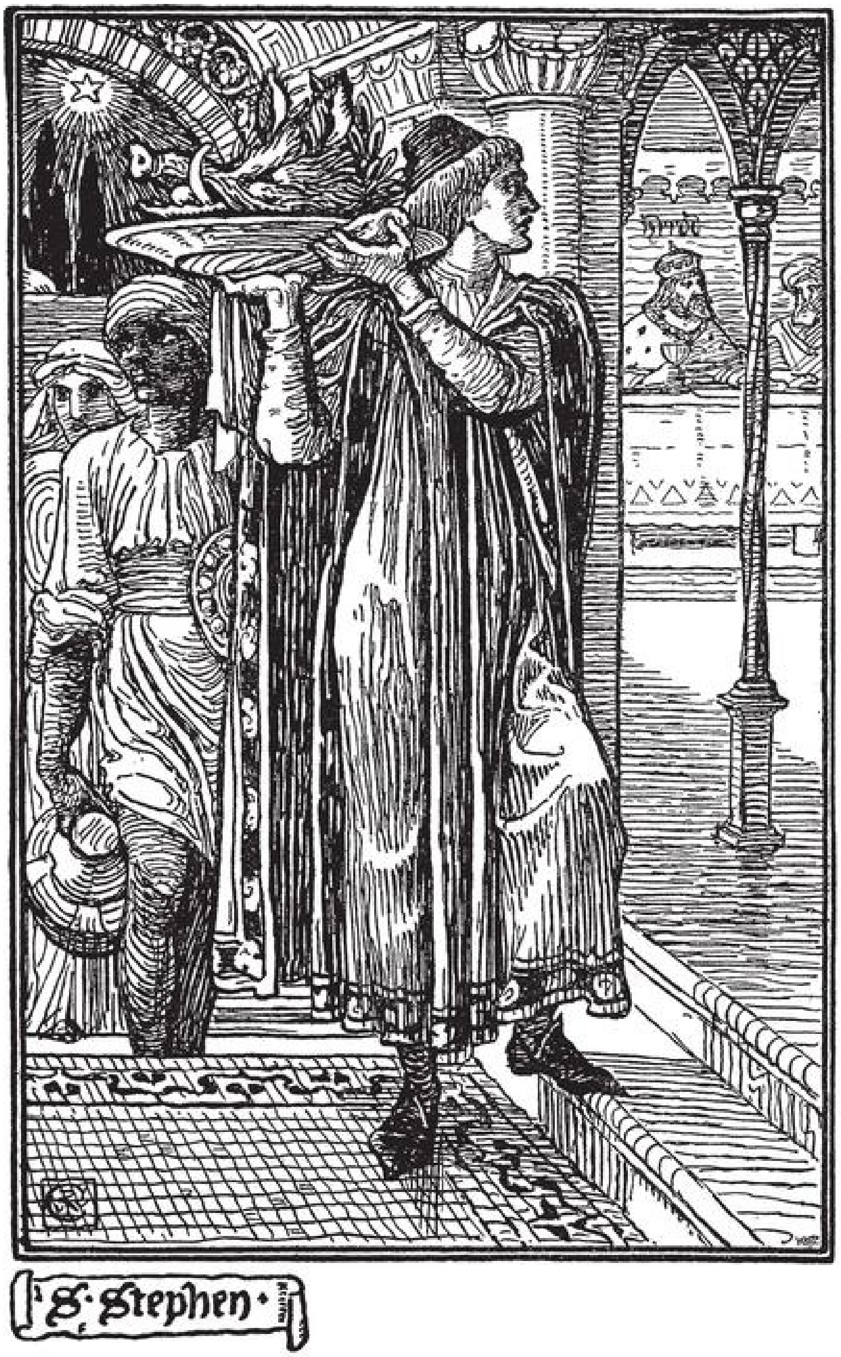

THE · DANCE · OF · THE · NYMPHS · & · THE · REAPERS ·
· ACT IV. SC. 1 ·

The Dance of the Nymphs and the Reapers The Tempest, 1893

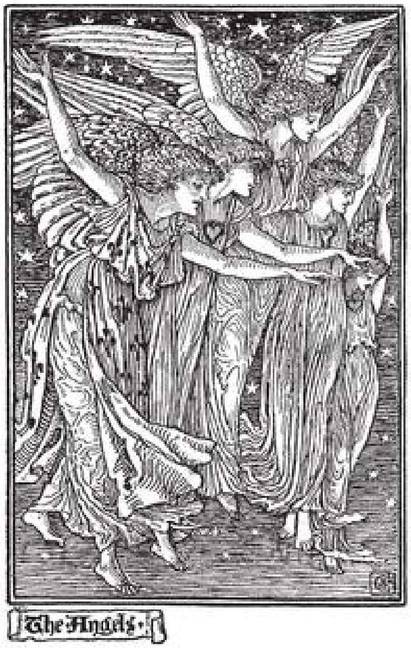

MIRANDA: SWEET LORD YOU PLAY ME FALSE.
FERDINAND. NO MY DEAREST LOVE
I WOULD NOT FOR THE WORLD. ACT V. SC. I.

“Sweet Lord you play me false”

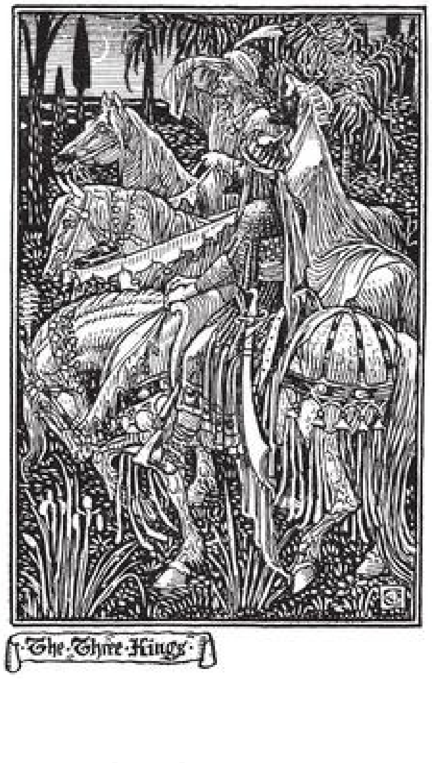
The Tempest, 1893


Herode
S. Stephen

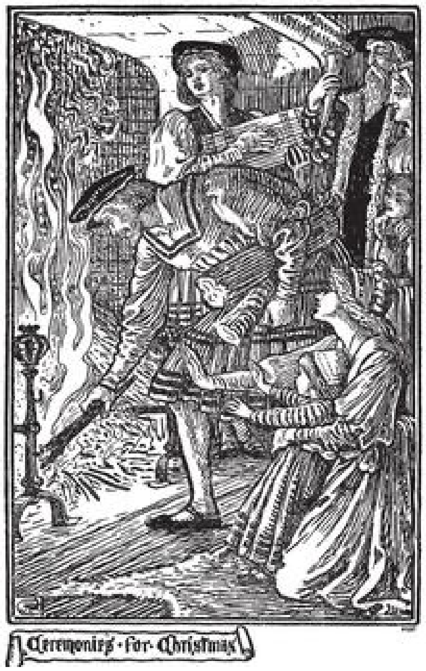
St. Stephen
A Book of Christmas Verse, 1895



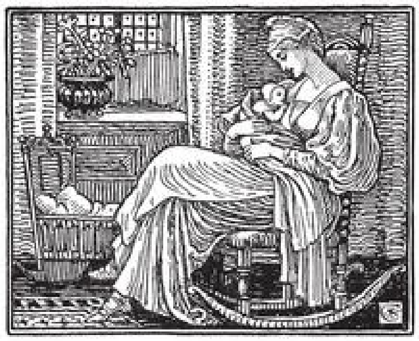
The Angels


The Three Kings

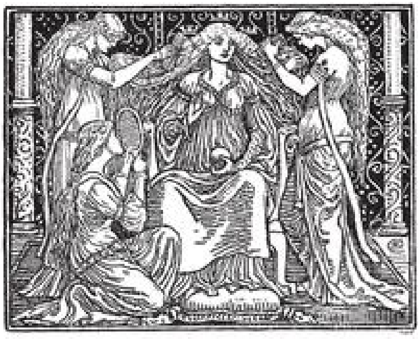
The Three Kings


Ceremonies · for · Christmas

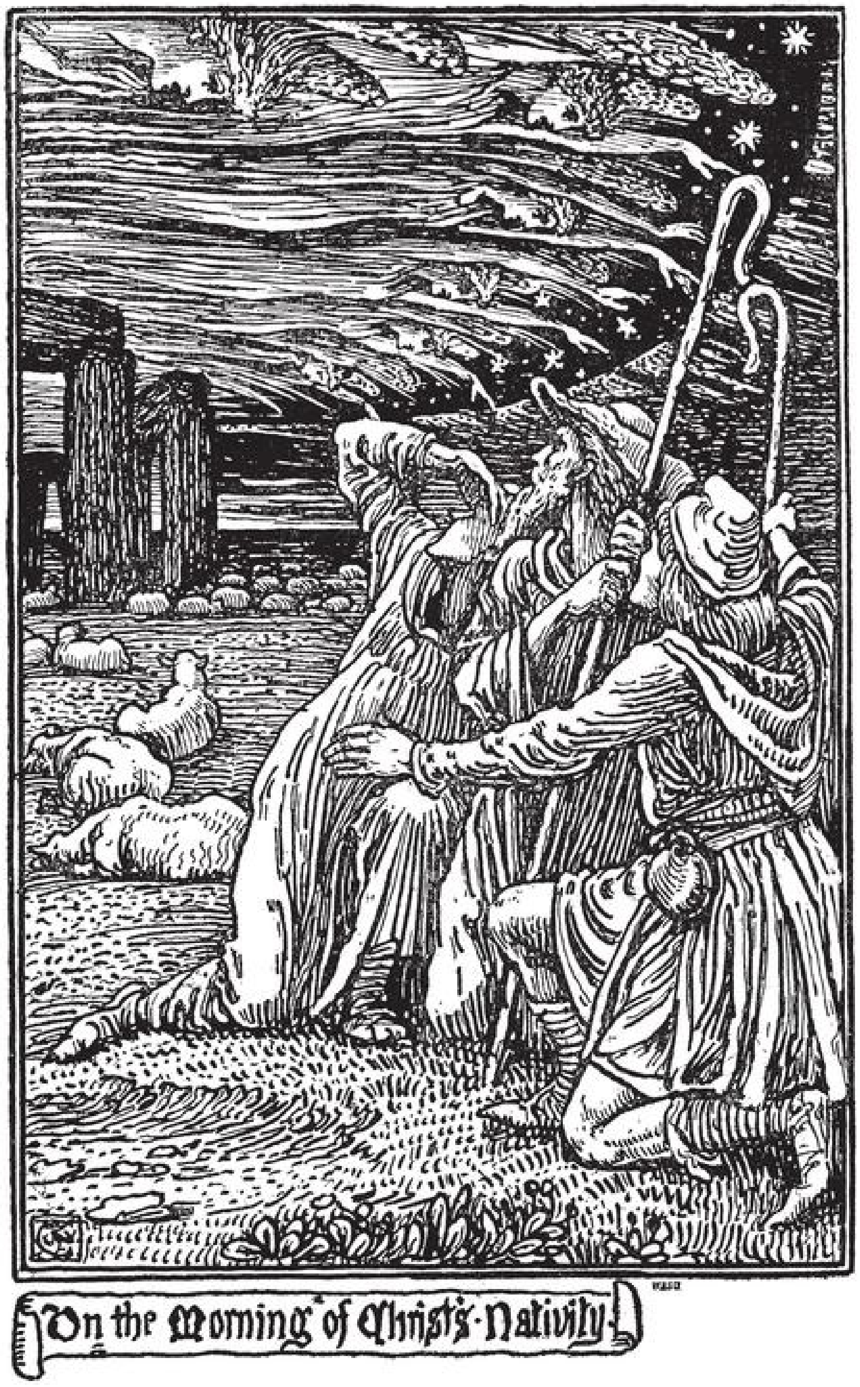
Ceremonies for Christmas



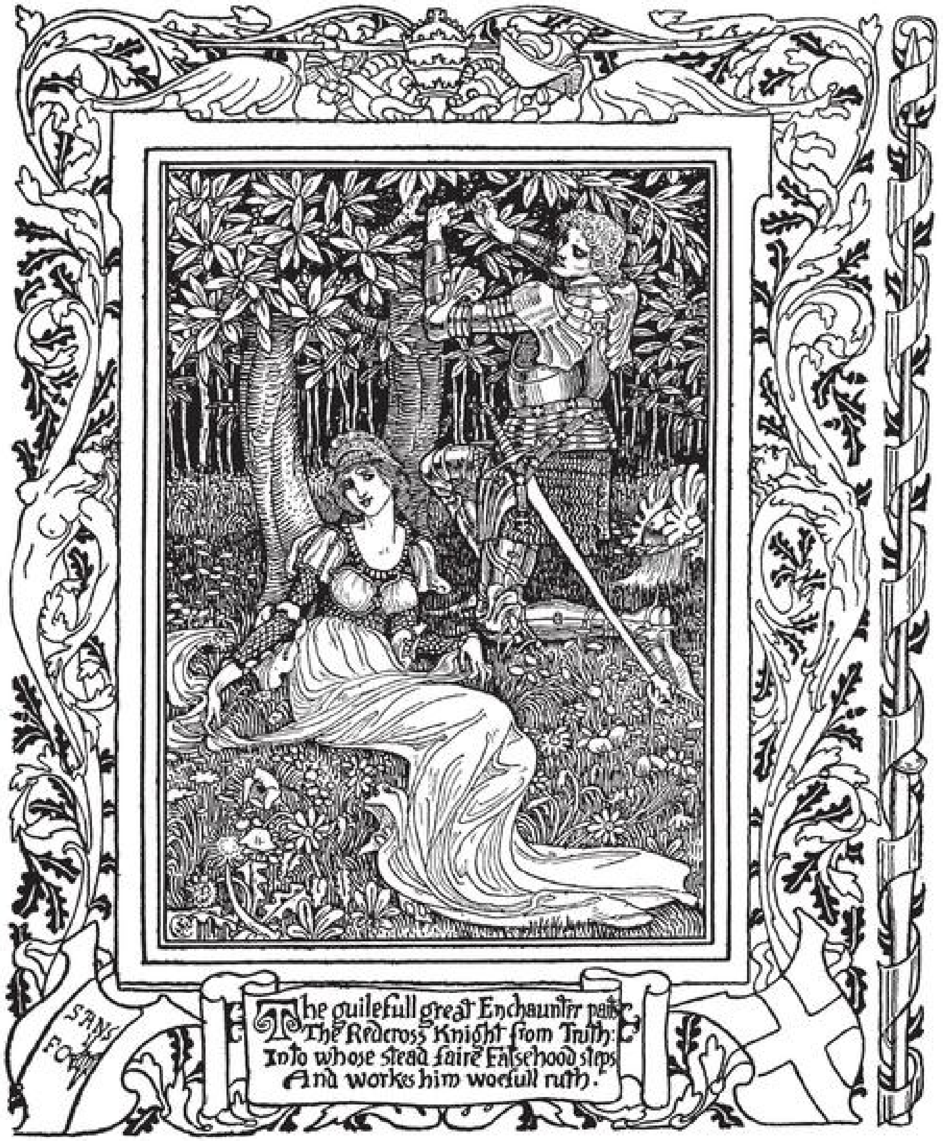
A Rocking Hymn



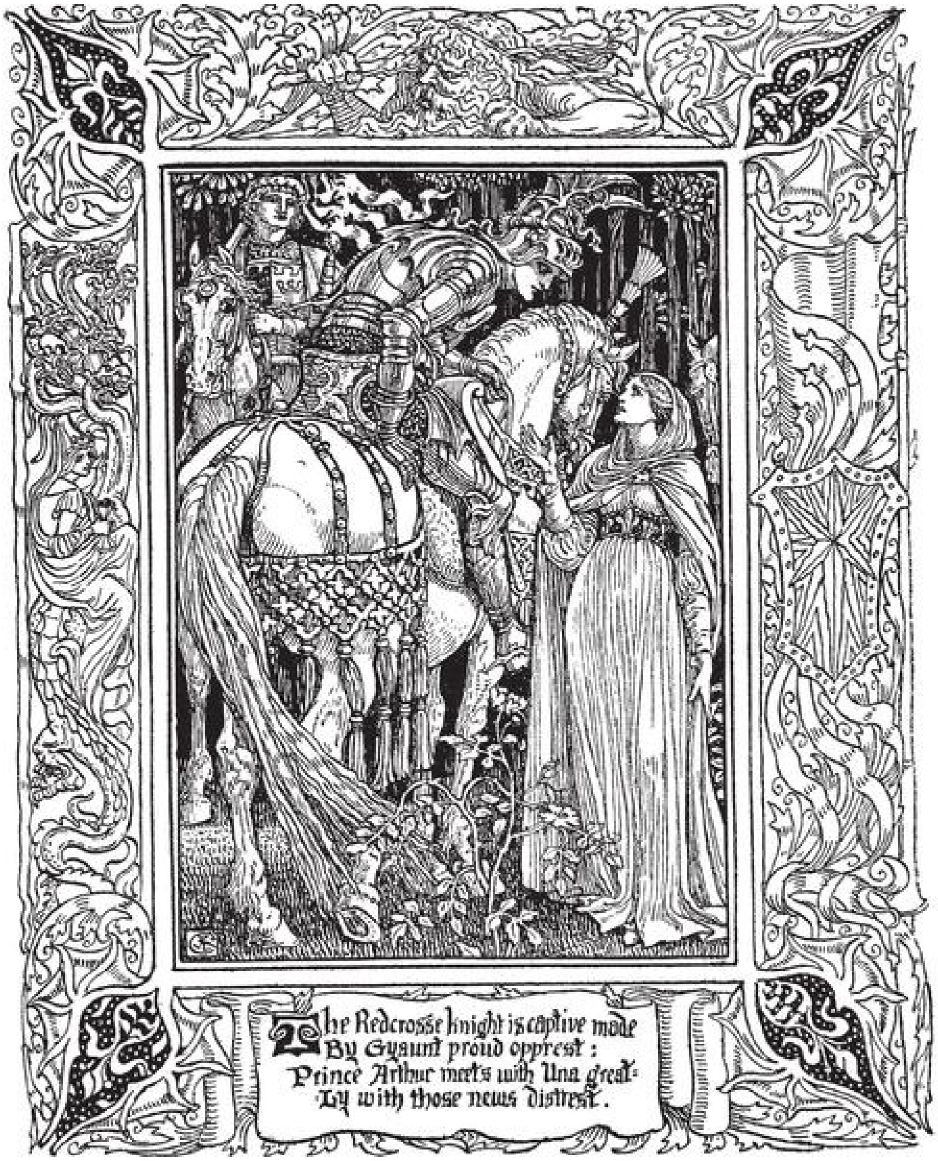
Three Damsels in the Queens Chamber A Book of Christmas Verse, 1895


On the Morning of Christ's Nativity

On the Morning of Christ’s Nativity A Book of Christmas Verse, 1895

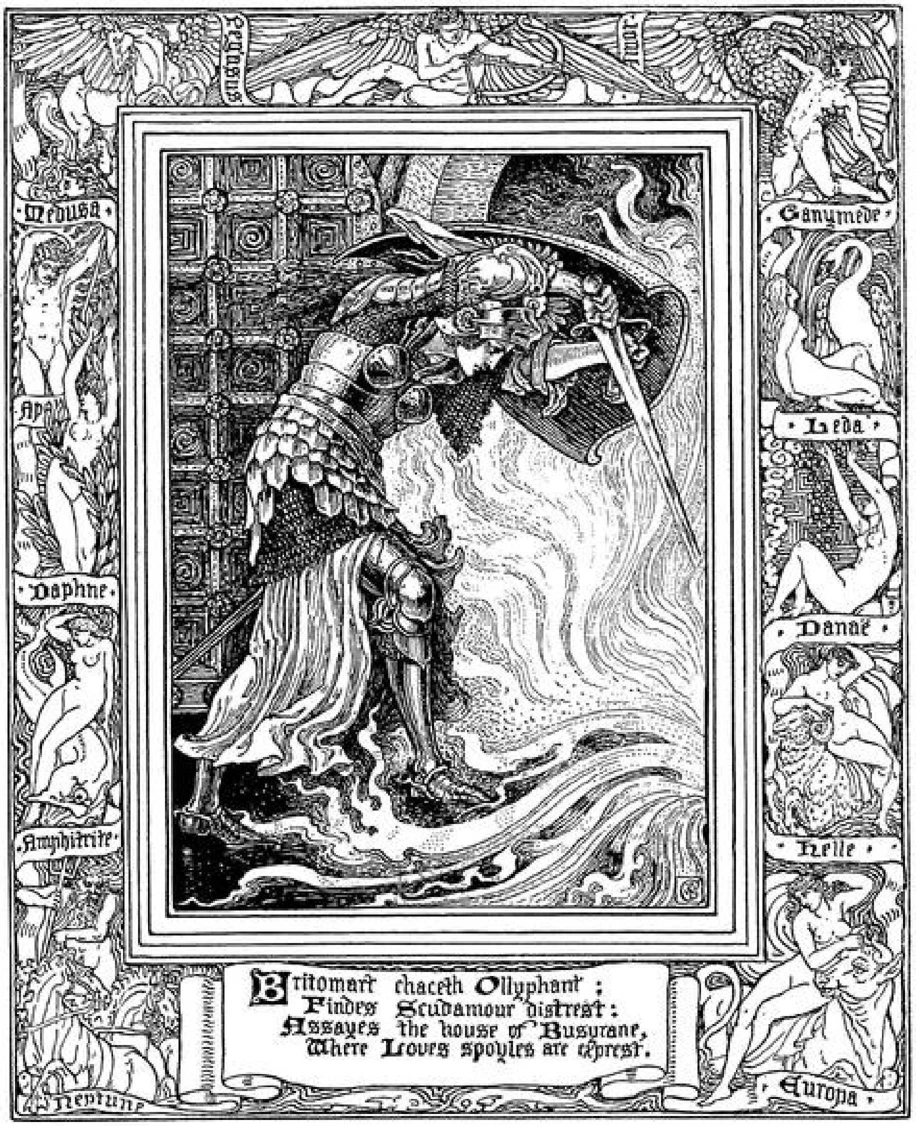

The guilefull great Enchaunter parts
The Redcross Knight from Truth:
Into whose stead faire Falsehood steps,
And workes him woefull ruth.
SANS FOY

The guileful great enchaunter parts the Redcross Knight from Truth; into whose stead faire falsehood steps and workes him woefull ruth The Faerie Queene, 1894–96


The Redcrosse knight is captive made
By Gyaunt proud opprest:
Prince Arthur meets with Una great-
ly with those news distrest.

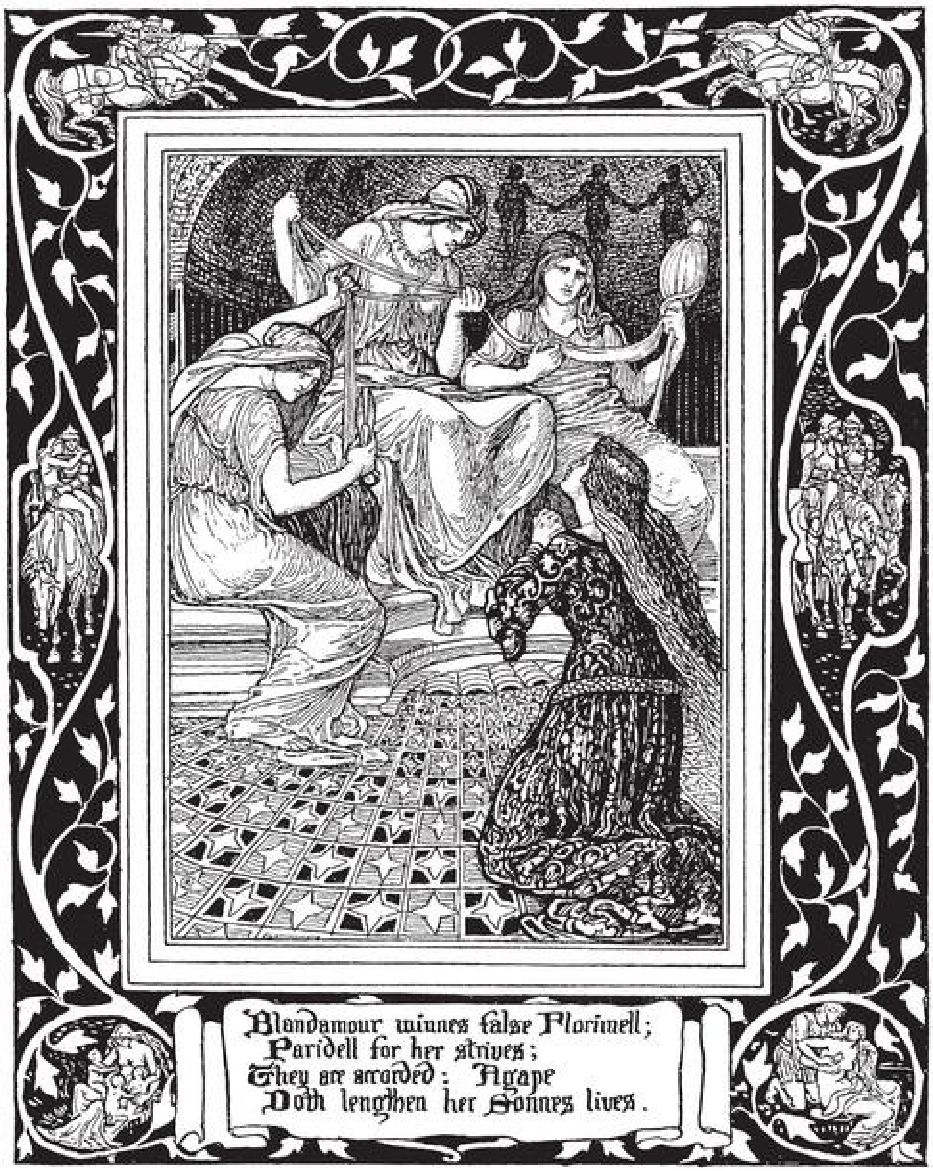
The Redcross knight is captive made by Gyaunt proud opprest; Prince Arthur meets with Una greatly with those news distrest.

The Faerie Queene, 1894–96


Pegasus
Medusa
Ganymede
Leda
Daphne
Danae
Amphitrite
Helle
Neptune
Europa
Britomart chaceth Ollyphant;
Findes Scudamour distrest:
Assayes the house of Busyrane,
Where Loves spoyles are exprest.

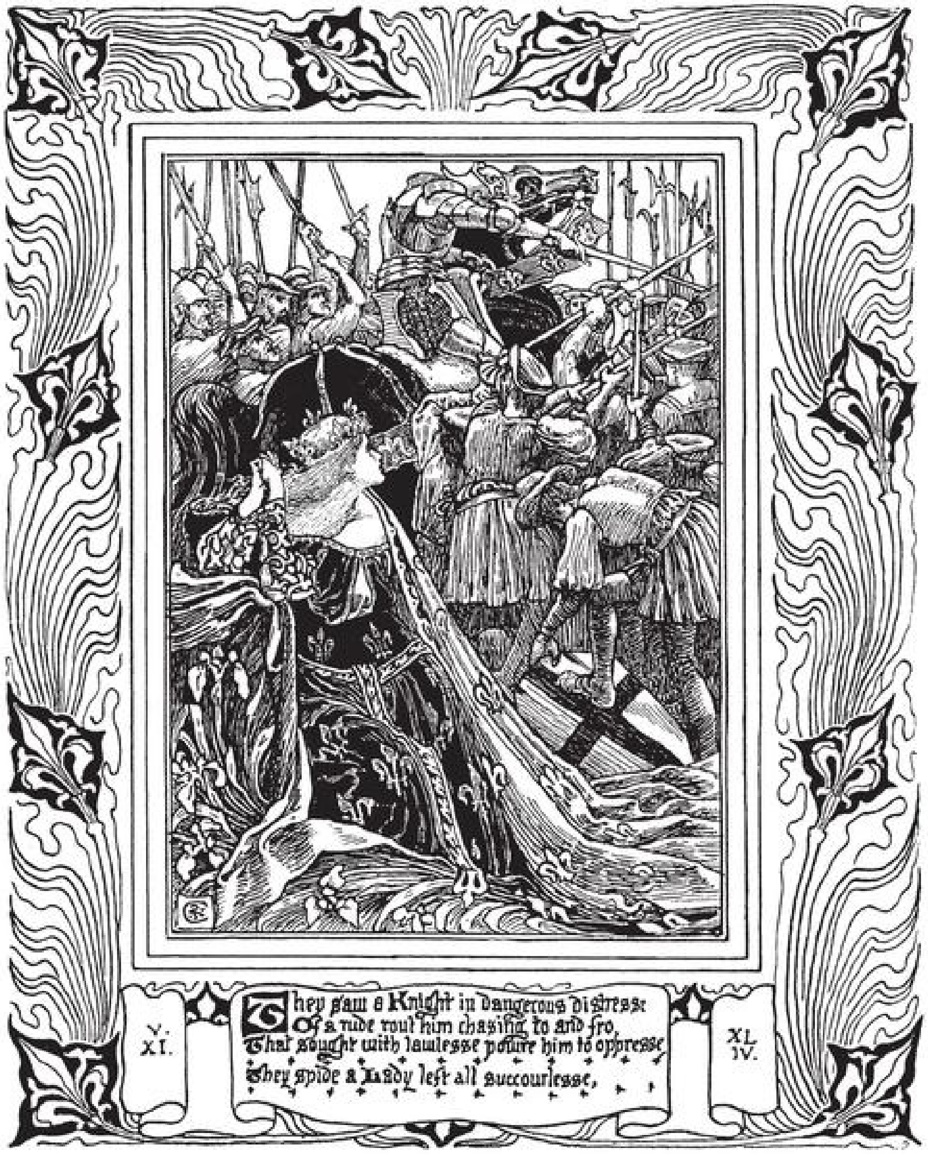
Britomart chaceth Ollyphant; Findes Scudamour distrest: Assayes the house of Busyrane, Where Loves spoyles are exprest.

The Faerie Queene, 1894–96

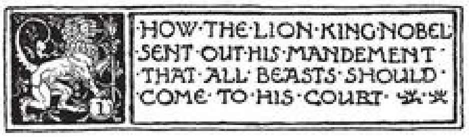

Blandamour winnes false Florimell;
Paridell for her strives;
They are accorded: Agape
Doth lengthen her Sonnes lives.

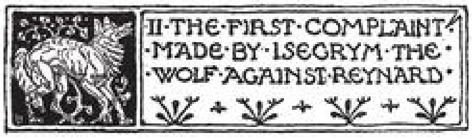
Blandamour winnes false Florimell; Paridell for her strives; They are accorded: Agape doth lengthen her Sonnes lives.

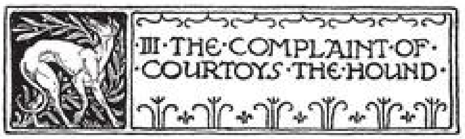
The Faerie Queene, 1894–96

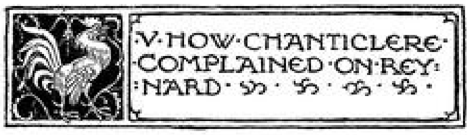

V.
XI.
They saw a Knight in dangerous distresse
Of a rude rout him chasing to and fro,
That sought with lawlesse powre him to oppresse
They spide a Lady left all succourlesse,
XL
IV.

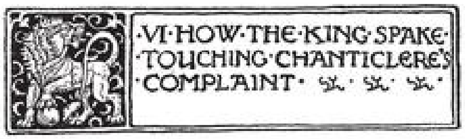
They saw a Knight in dangerous distresse of a rude rout him chasing to and fro, That sought with lawlesse powre him to oppresse, they spide a Lady left all succourlesse The Faerie Queene, 1894–96

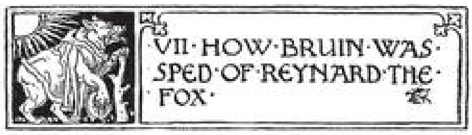

HOW·THE·LION·KING·NOBEL·SENT·OUT·HIS·MANDEMENT·THAT·ALL·BEASTS·SHOULD·COME·TO·HIS·COURT·

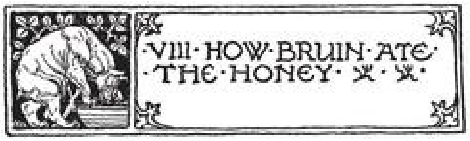

II·THE·FIRST·COMPLAINT·MADE·BY·ISEGRYM·THE·WOLF·AGAINST·REYNARD·

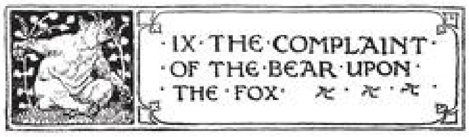

III·THE·COMPLAINT·OF·COURTOYS·THE·HOUND·

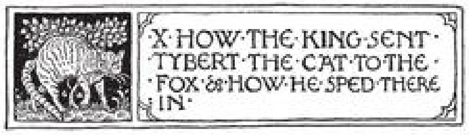

V·HOW·CHANTICLERE·COMPLAINED·ON·REYNARD·

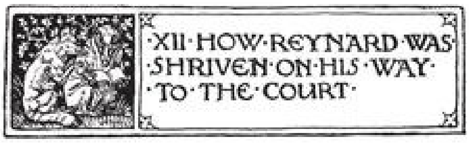

·VI·HOW·THE·KING·SPAKE·TOUCHING·CHANTICLERE'S·COMPLAINT·

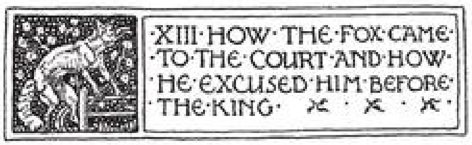

VII·HOW·BRUIN·WAS·SPED·OF·REYNARD·THE·FOX·

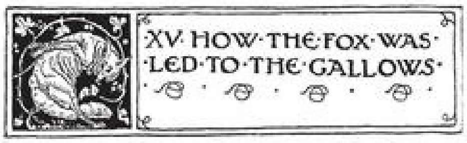

·VIII·HOW·BRUIN·ATE·THE·HONEY·

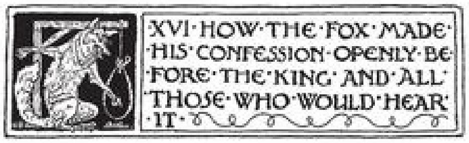

·IX·THE·COMPLAINT·OF·THE·BEAR·UPON·THE·FOX·

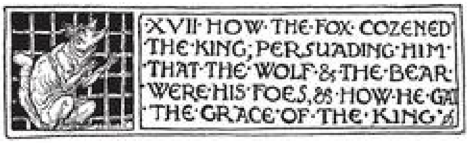

·X·HOW·THE·KING·SENT·TYBERT·THE·CAT·TO·THE·FOX·&·HOW·HE·SPED·THEREIN·

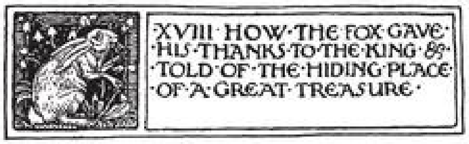

·XII·HOW·REYNARD·WAS·SHRIVEN·ON·HIS·WAY·TO·THE·COURT·

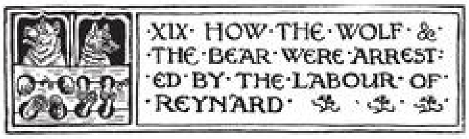

·XIII·HOW·THE·FOX·CAME·TO·THE·COURT·AND·HOW·HE·EXCUSED·HIM·BEFORE·THE·KING·


XV·HOW·THE·FOX·WAS·LED·TO·THE·GALLOWS·


XVI·HOW·THE·FOX·MADE·HIS·CONFESSION·OPENLY·BEFORE·THE·KING·AND·ALL·THOSE·WHO·WOULD·HEAR·IT·

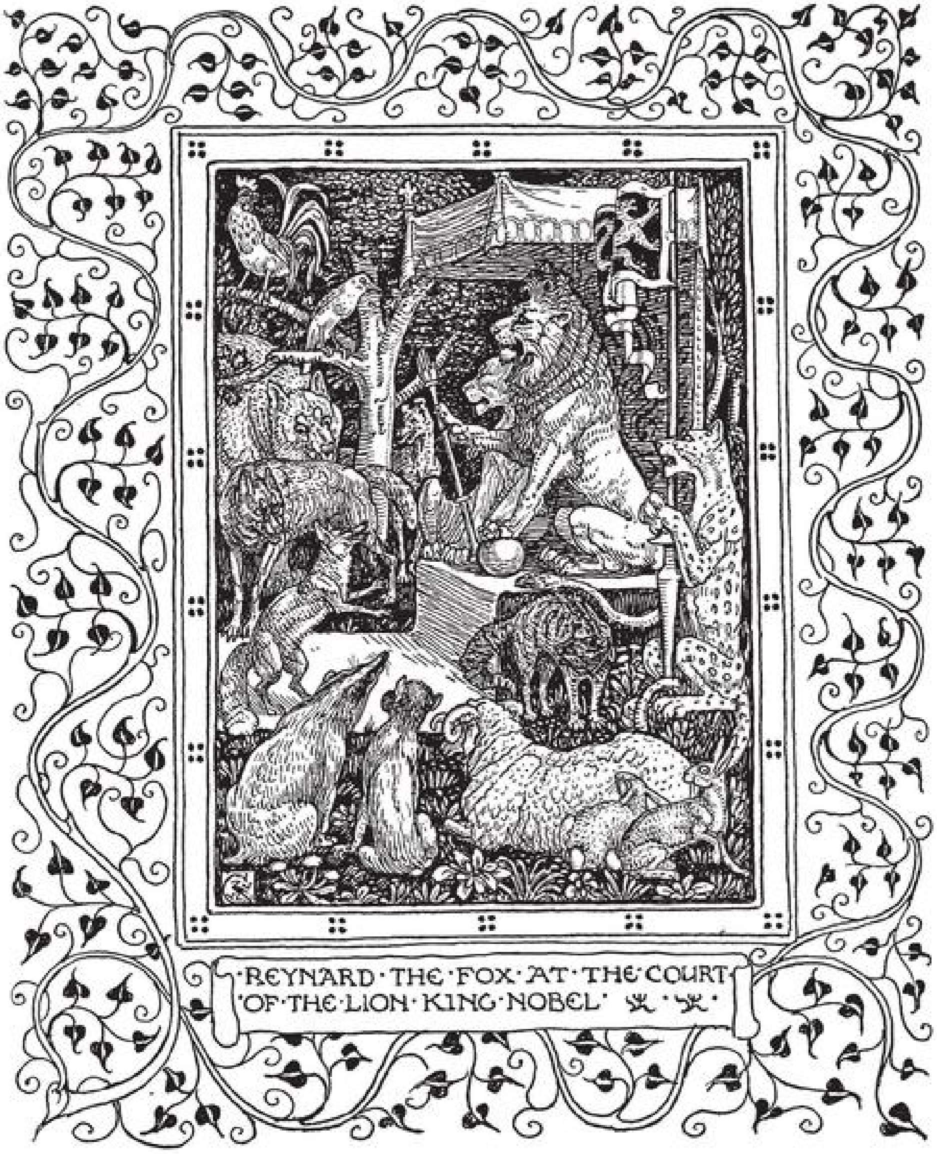

XVII·HOW·THE·FOX·COZENED·THE·KING;·PERSUADING·HIM·THAT·THE·WOLF·&·THE·BEAR·WERE·HIS·FOES,·&·HOW·HE·GAT·THE·GRACE·OF·THE·KING·


XVIII·HOW·THE·FOX·GAVE·HIS·THANKS·TO·THE·KING·&·TOLD·OF·THE·HIDING·PLACE·OF·A·GREAT·TREASURE·


·XIX·HOW·THE·WOLF·&·THE·BEAR·WERE·ARRESTED·BY·THE·LABOUR·OF·REYNARD·

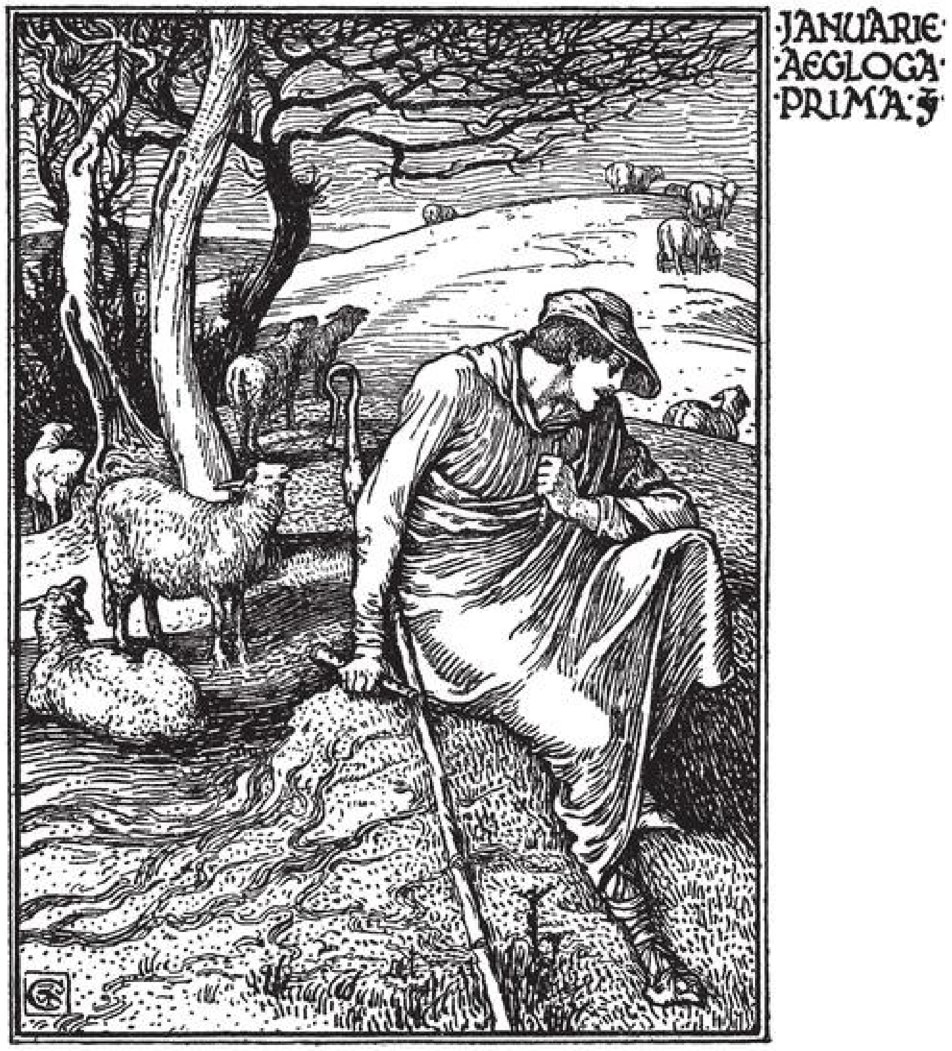
Various chapter openings

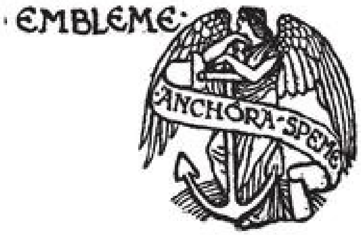
The History of Reynard the Fox, 1897


·REYNARD·THE·FOX·AT·THE·COURT
·OF·THE·LION·KING·NOBEL·

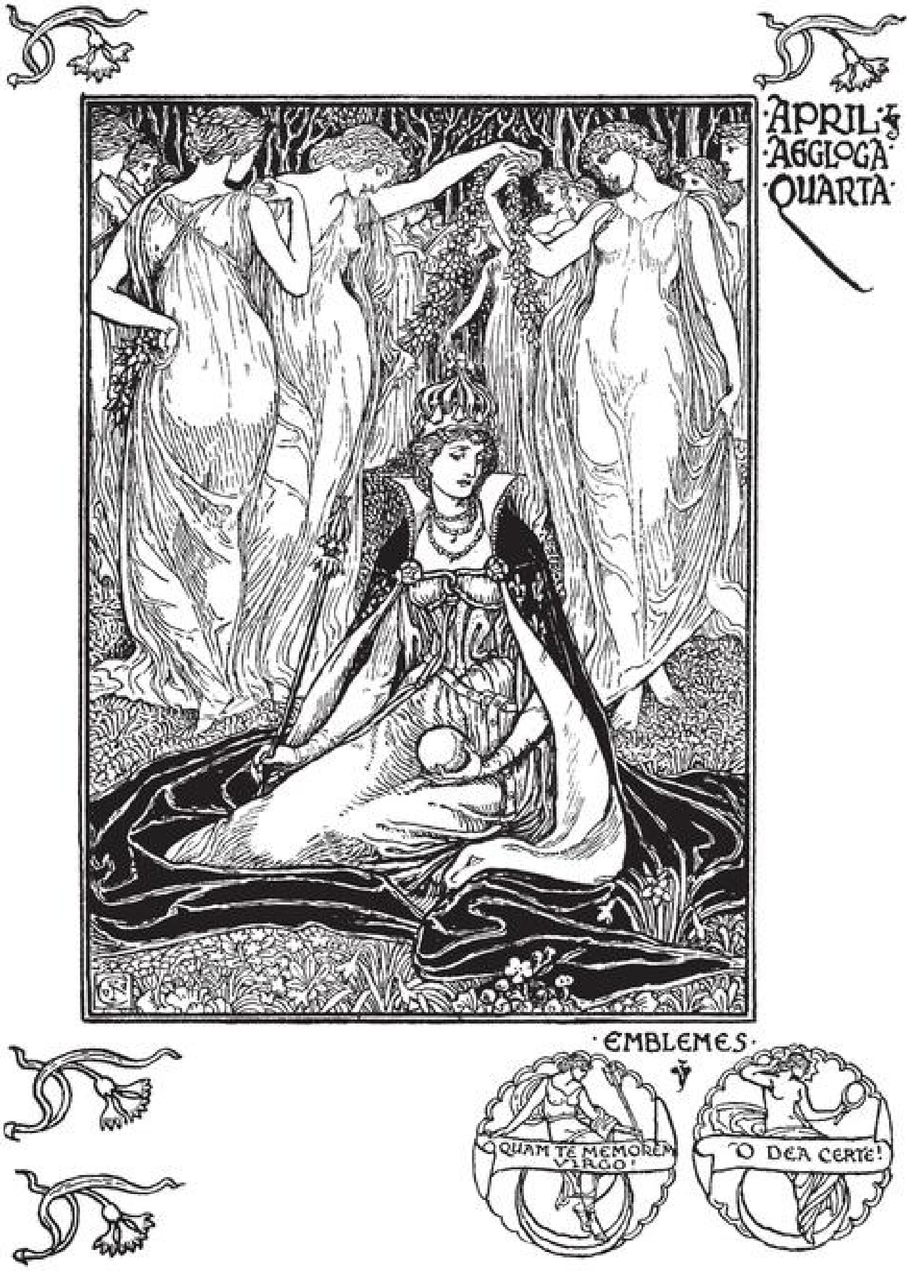
Frontispiece

The History of Reynard the Fox, 1897

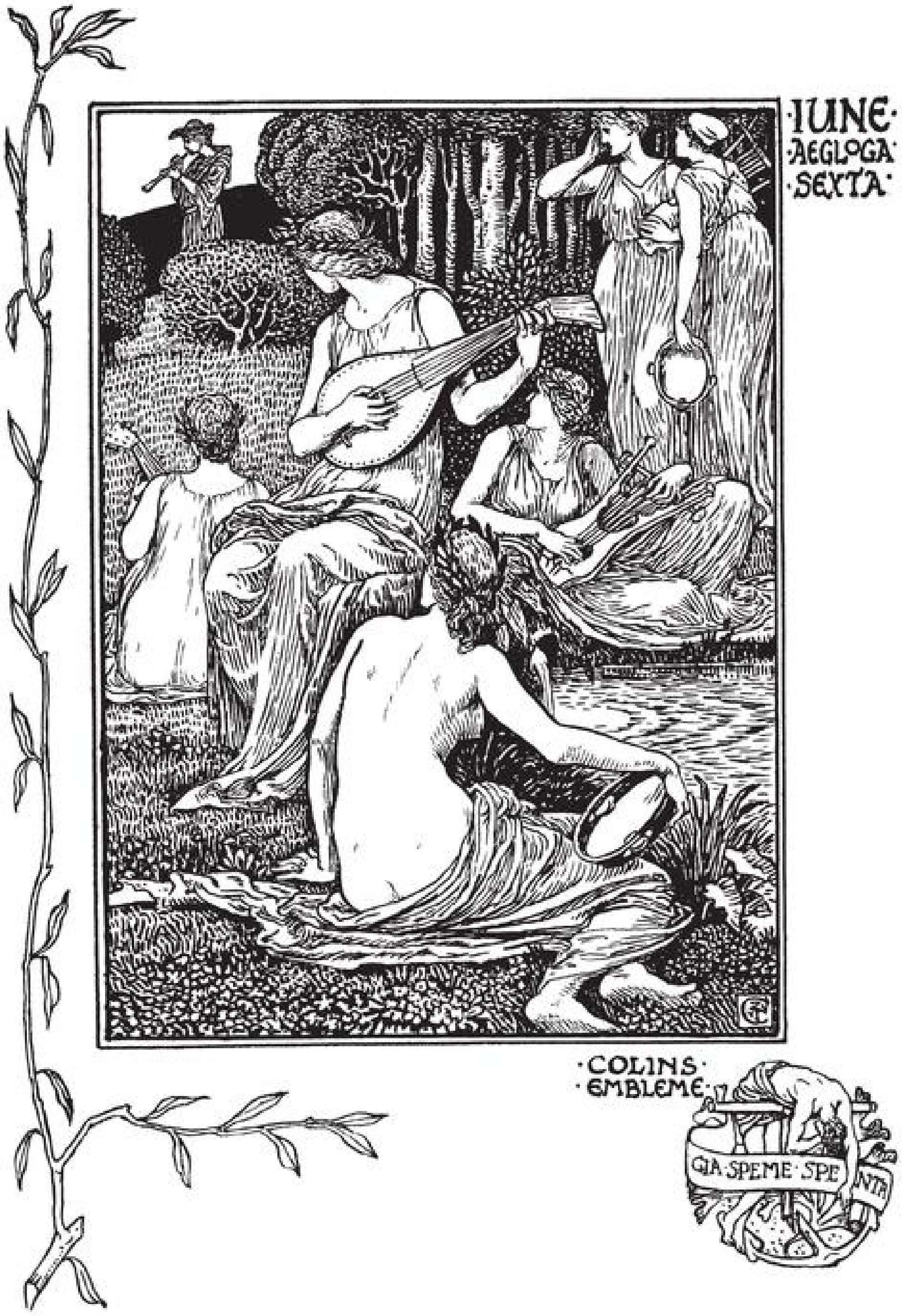

·JANUARIE·
·AEGLOGA·
·PRIMA·


·EMBLEME·
ANCHORA·SPEME

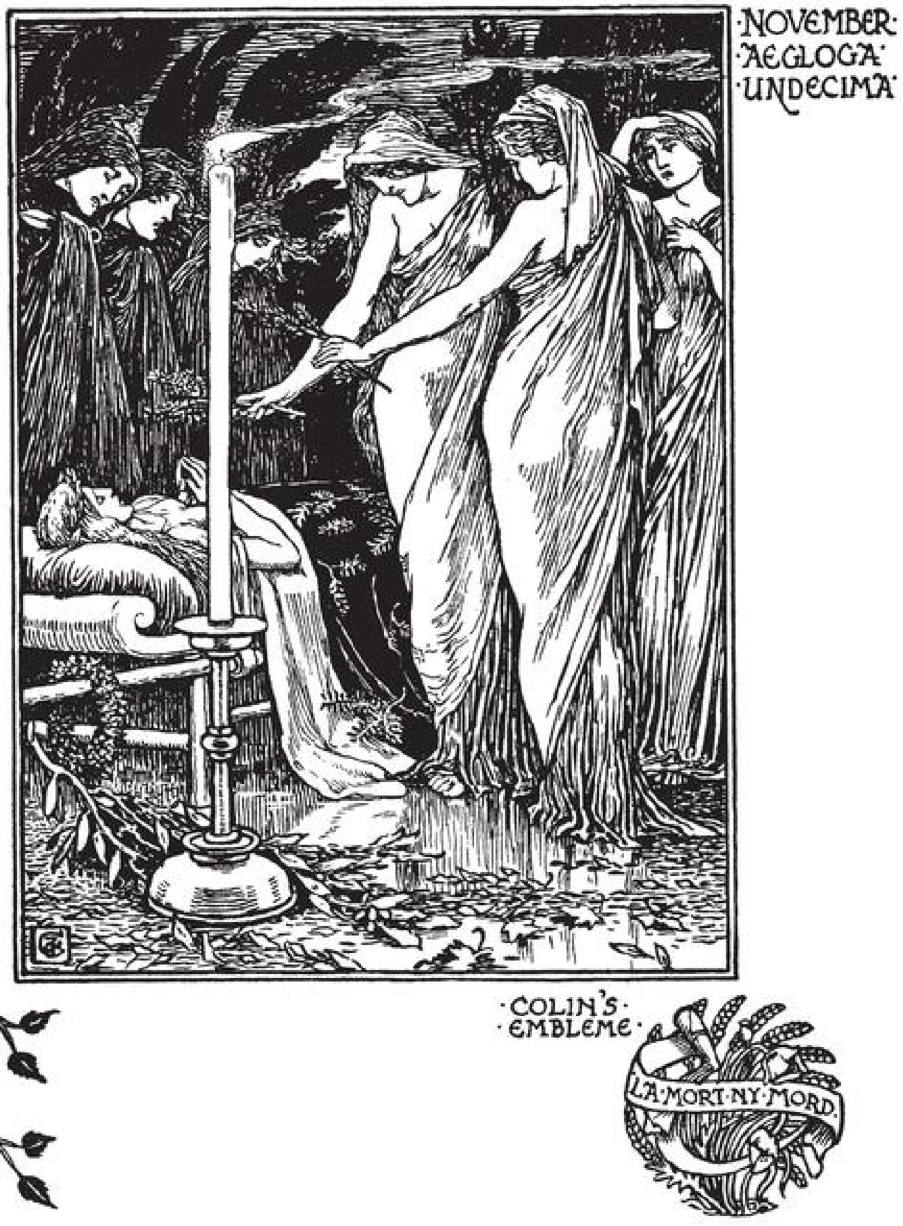
Januarie. Aegloga Prima.
The Shepheard’s Calender, 1898


·APRIL·
·AEGLOGA·
·QUARTA·
·EMBLEMES·
QUAM TE MEMOREM VIRGO!
O DEA CERTE!

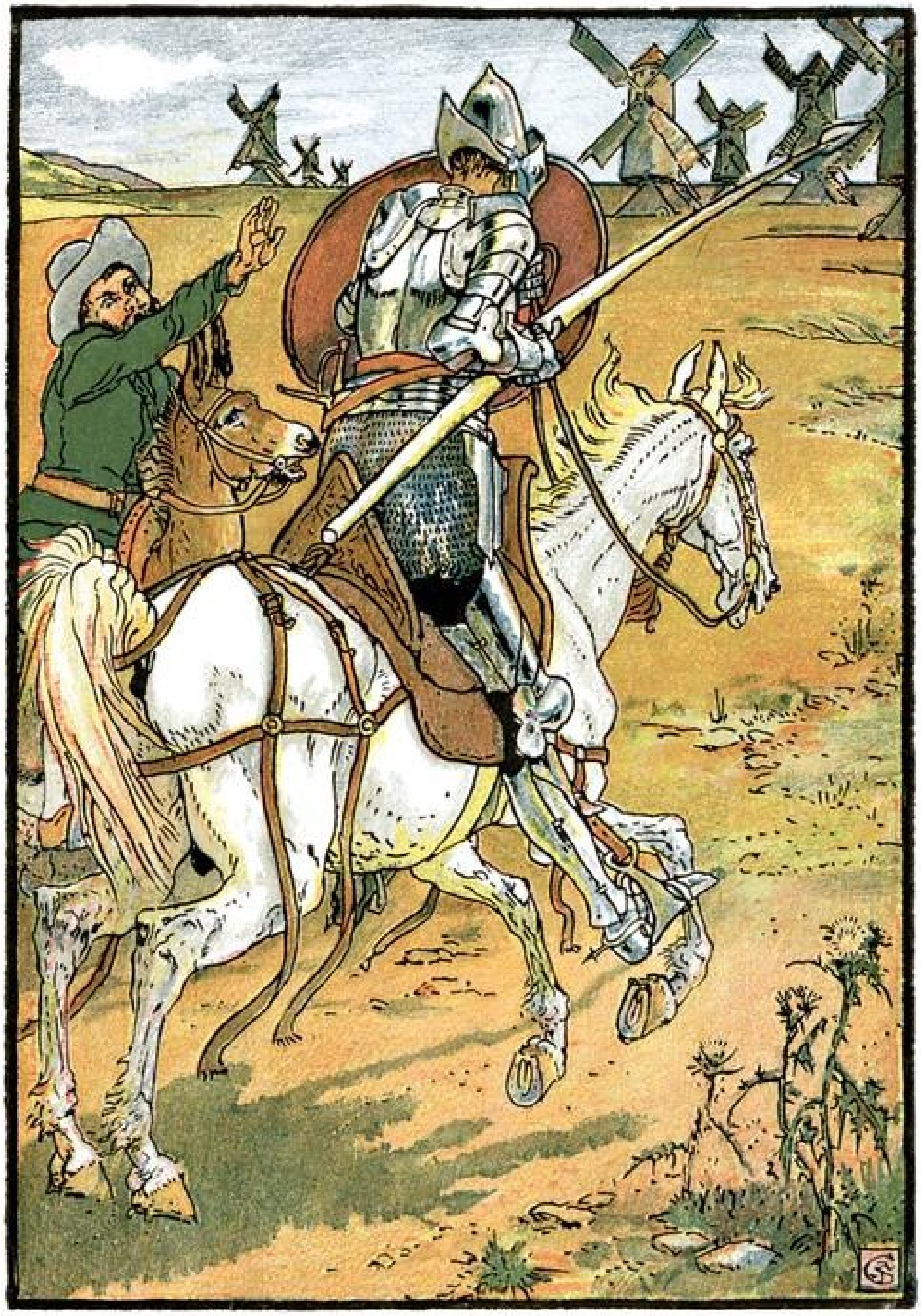
April. Aegloga Quarta.
The Shepheard’s Calender, 1898


·IUNE·
·AEGLOGA·
·SEXTA·
·COLINS·
·EMBLEME·
GIA·SPEME·SPENTA

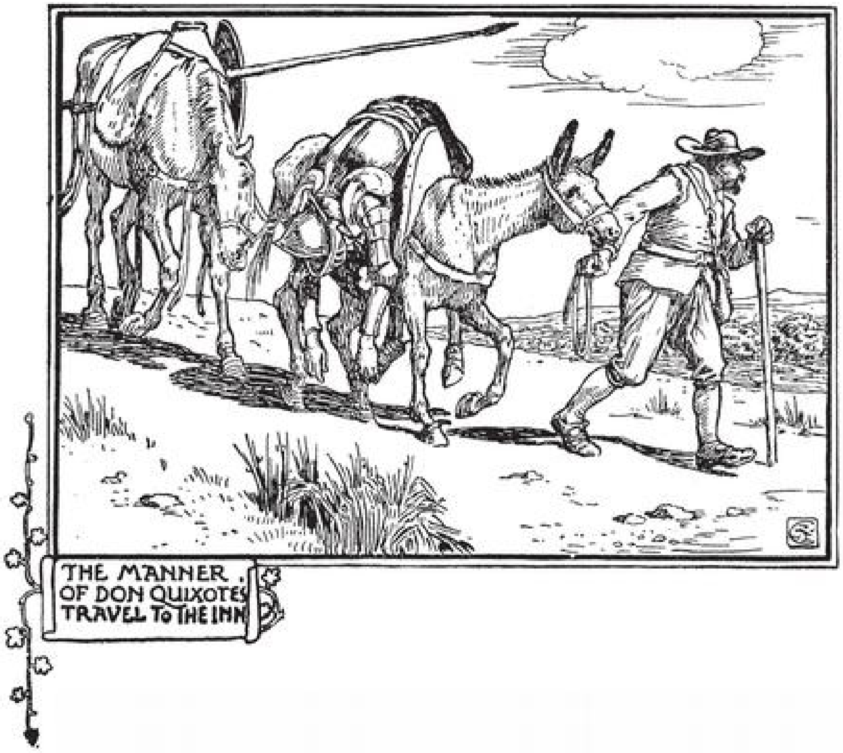
June. Aegloga Sexta.
The Shepheard's Calender, 1898


·NOVEMBER·
·AEGLOGA·
·UNDECIMA·
·COLIN'S·
·EMBLEME·
LA·MORT·NY·MORD.

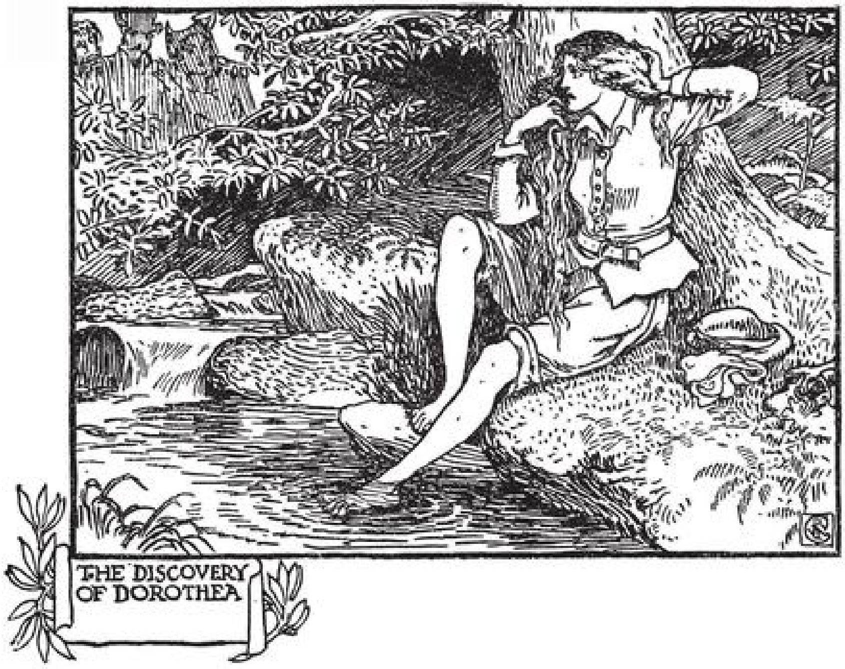
November. Aegloga Undecima.
The Shepheard's Calender, 1898



Don Quixote and the Windmills
Don Quixote of the Mancha, 1900

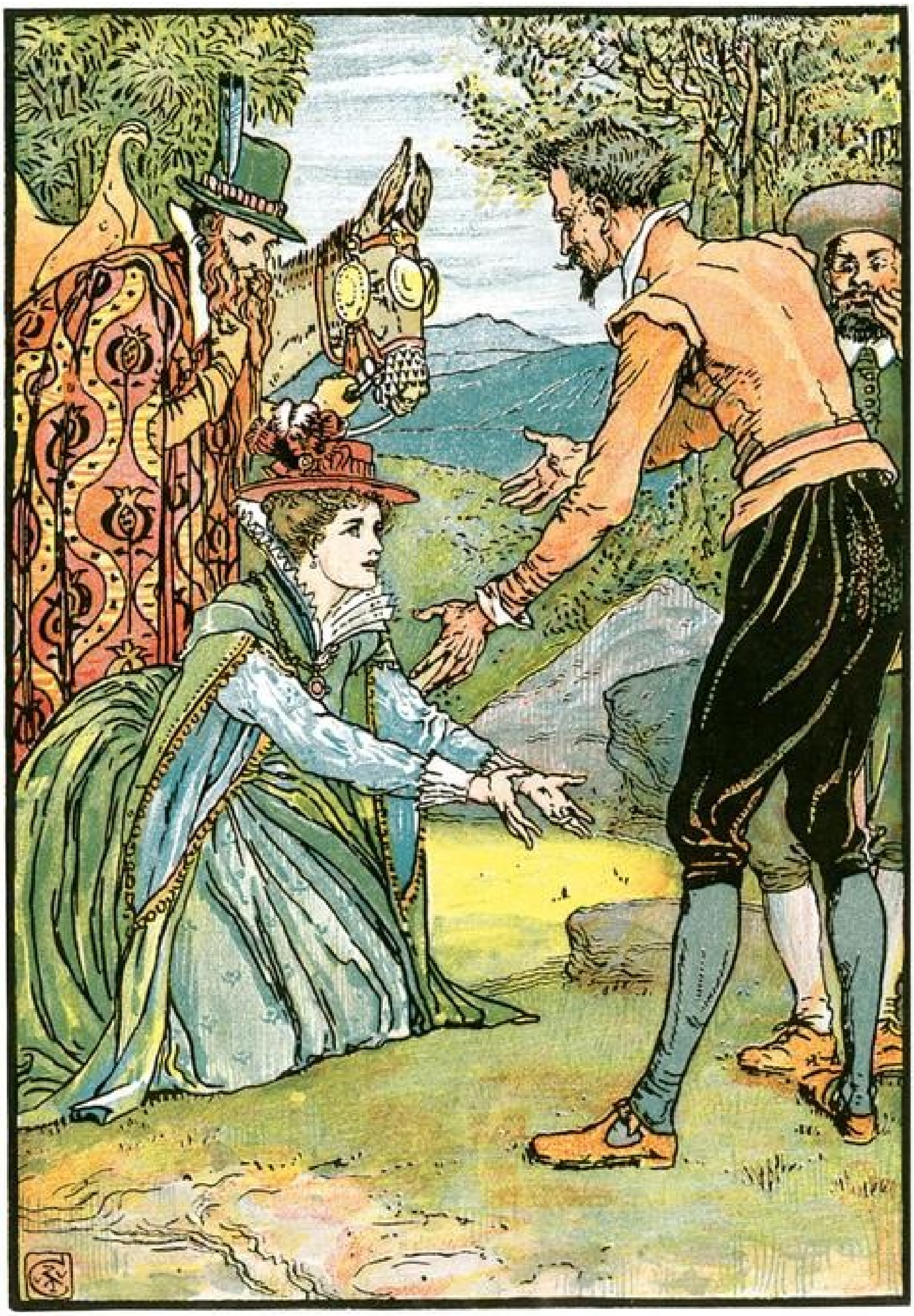

THE MANNER
OF DON QUIXOTES
TRAVEL TO THE INN

Chapter Head, The Manner of Don Quixote’s Travel to the Inn

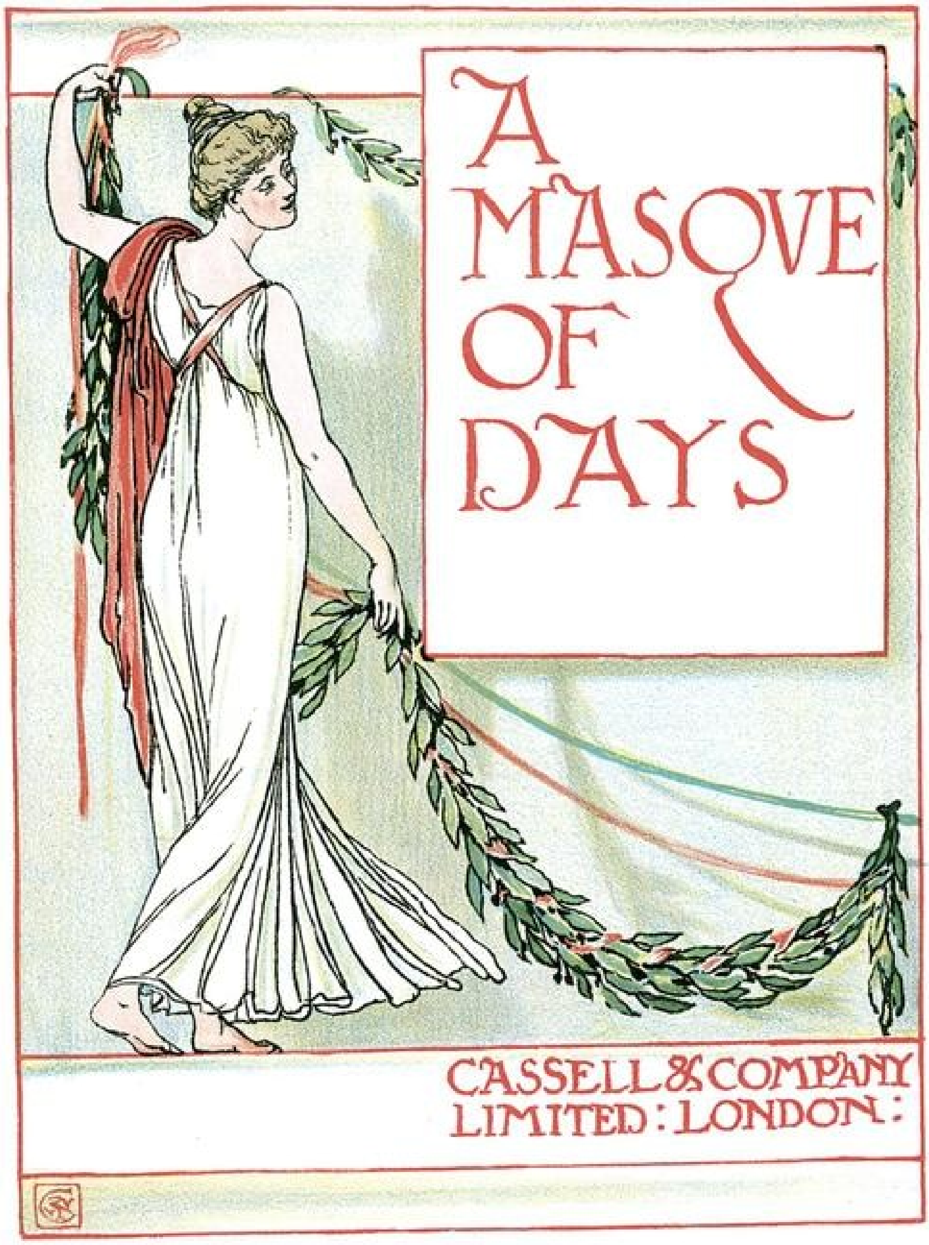

THE DISCOVERY
OF DOROTHEA

Chapter Head, The Discovery of Dorathea

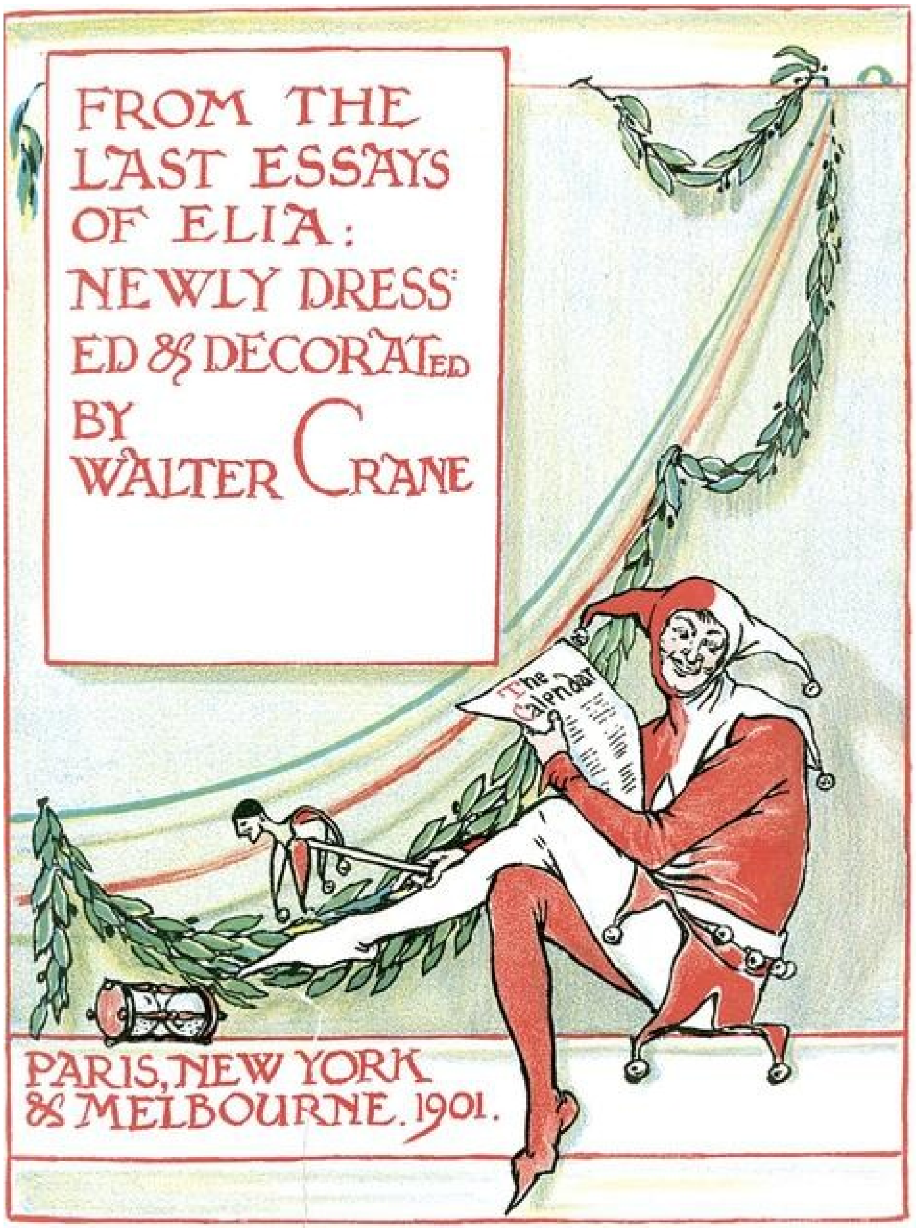
Don Quixote of the Mancha, 1900



The Meeting of Dorothea & Don Quixote Don Quixote of the Mancha, 1900


A MASQVE OF DAYS
CASSELL & COMPANY LIMITED : LONDON :

Title page (left)
A Masque of Days, 1901

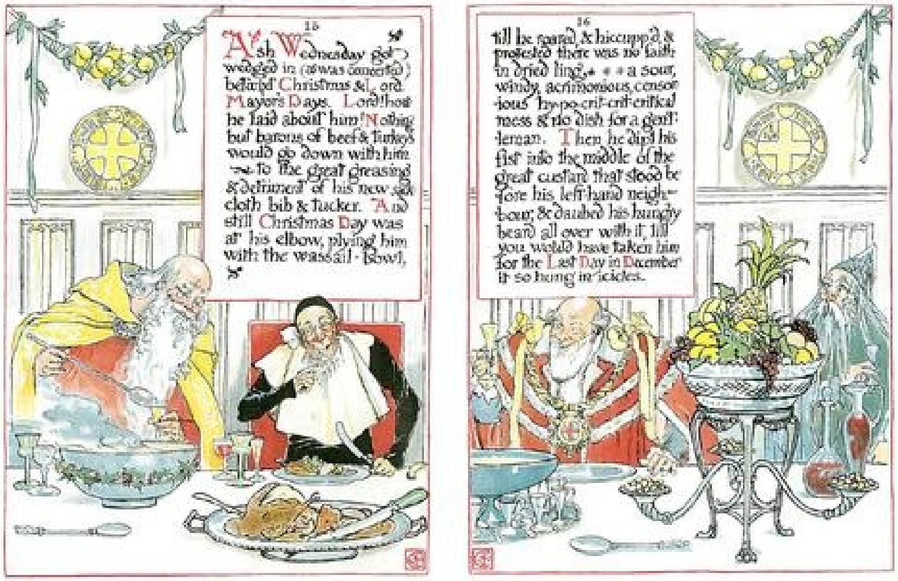


FROM THE LAST ESSAYS OF ELIA: NEWLY DRESSED & DECORATED BY WALTER CRANE

PARIS, NEW YORK & MELBOURNE. 1901.

Title page (right)

A Masque of Days, 1901



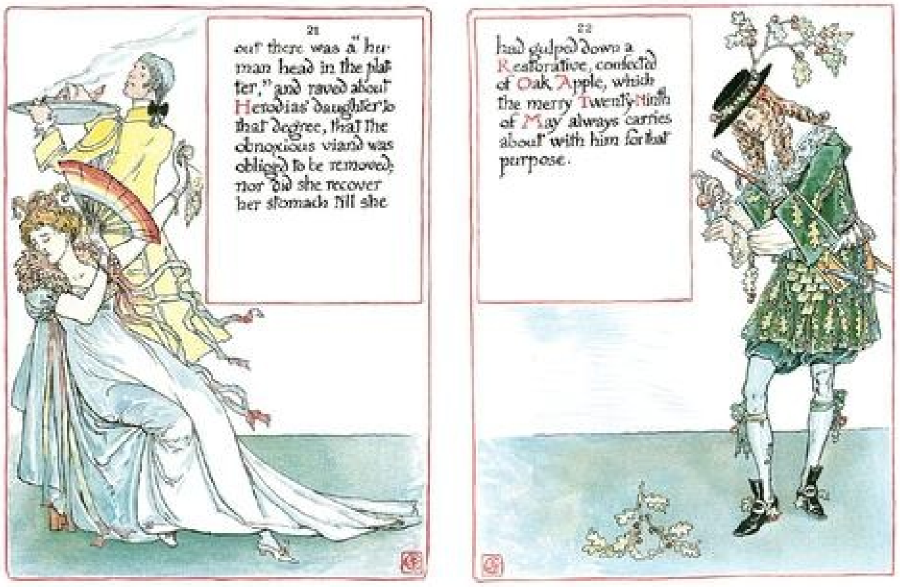
15

Ash Wednesday got wedged in (as was concerted) betwixt Christmas & Lord Mayor's Days. Lord! how he laid about him! Nothing but barons of beef & turkeys would go down with him — to the great greasing & detriment of his new silk cloth bib & tucker. And still Christmas Day was at his elbow, plying him with the wassail-bowl,

16

till he roared, & hiccupp'd, & protested there was no faith in dried ling, * * * a sour, windy, acrimonious, censorious, hy-po-crit-crit-critical mess & no dish for a gentleman. Then he dipt his fist into the middle of the great custard that stood before his left-hand neighbour, & daubed his hungry beard all over with it, till you would have taken him for the Last Day in December it so hung in icicles.

Ash Wednesday (left and right pages)



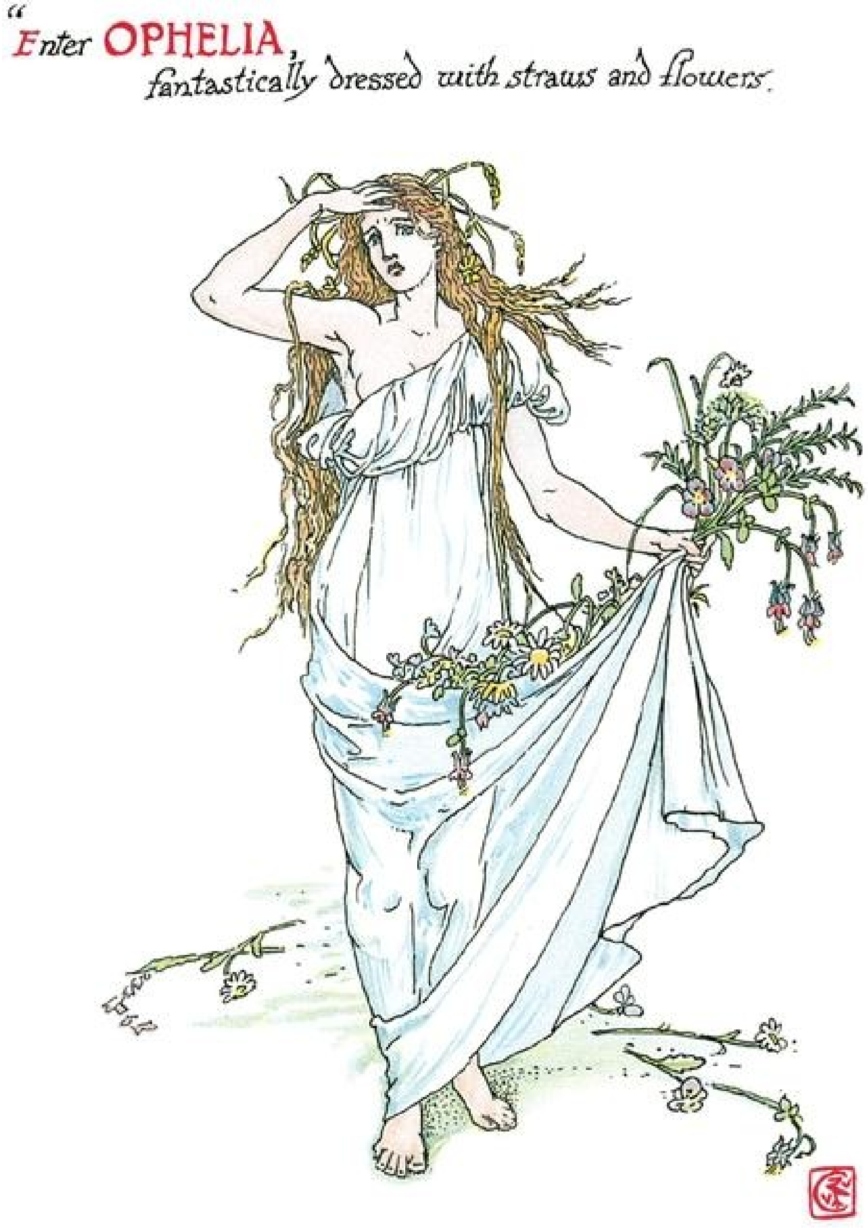
21

out there was a "human head in the platter," and raved about Herodias' daughter to that degree, that the obnoxious viand was obliged to be removed; nor did she recover her stomach till she

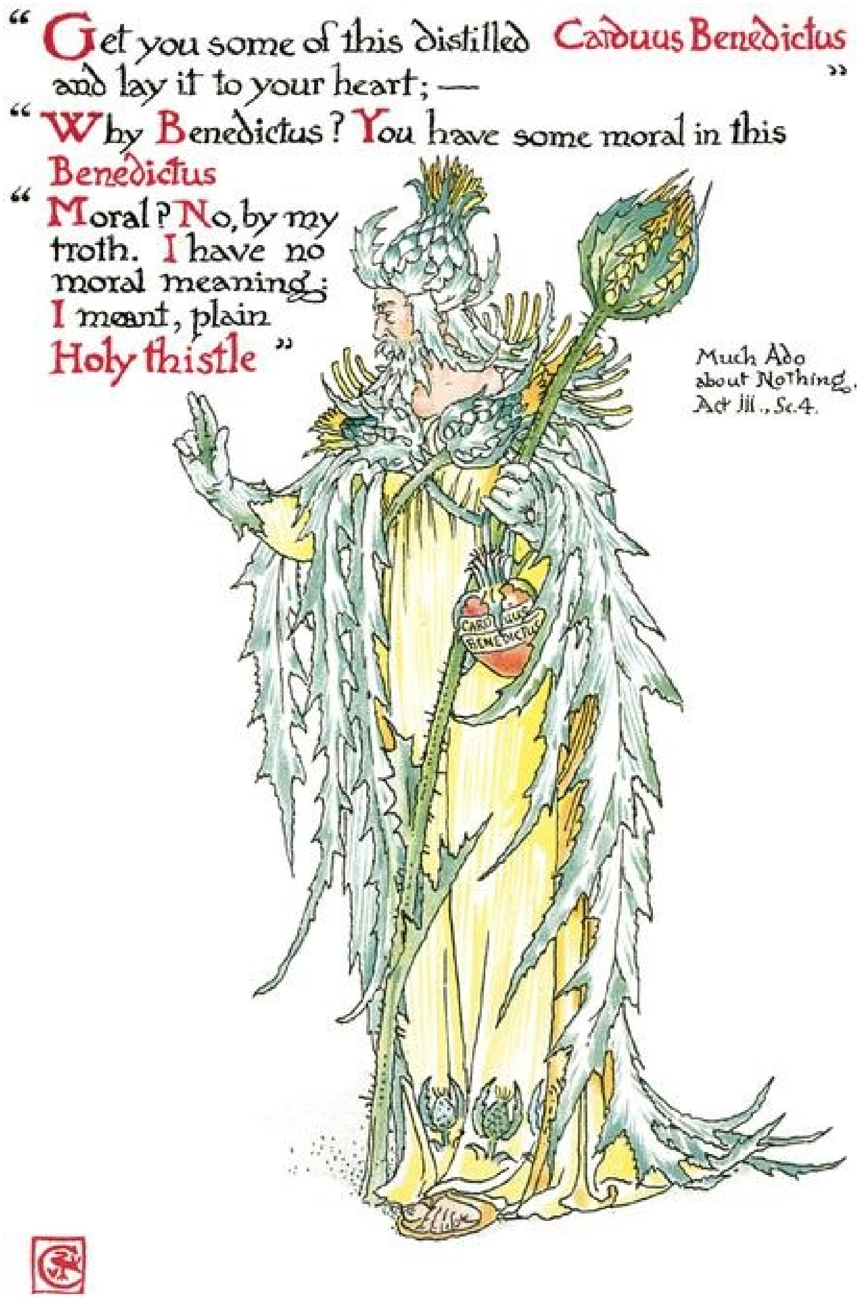
22

had gulped down a Restorative, confected of Oak Apple, which the merry Twenty-Ninth of May always carries about with him for that purpose.

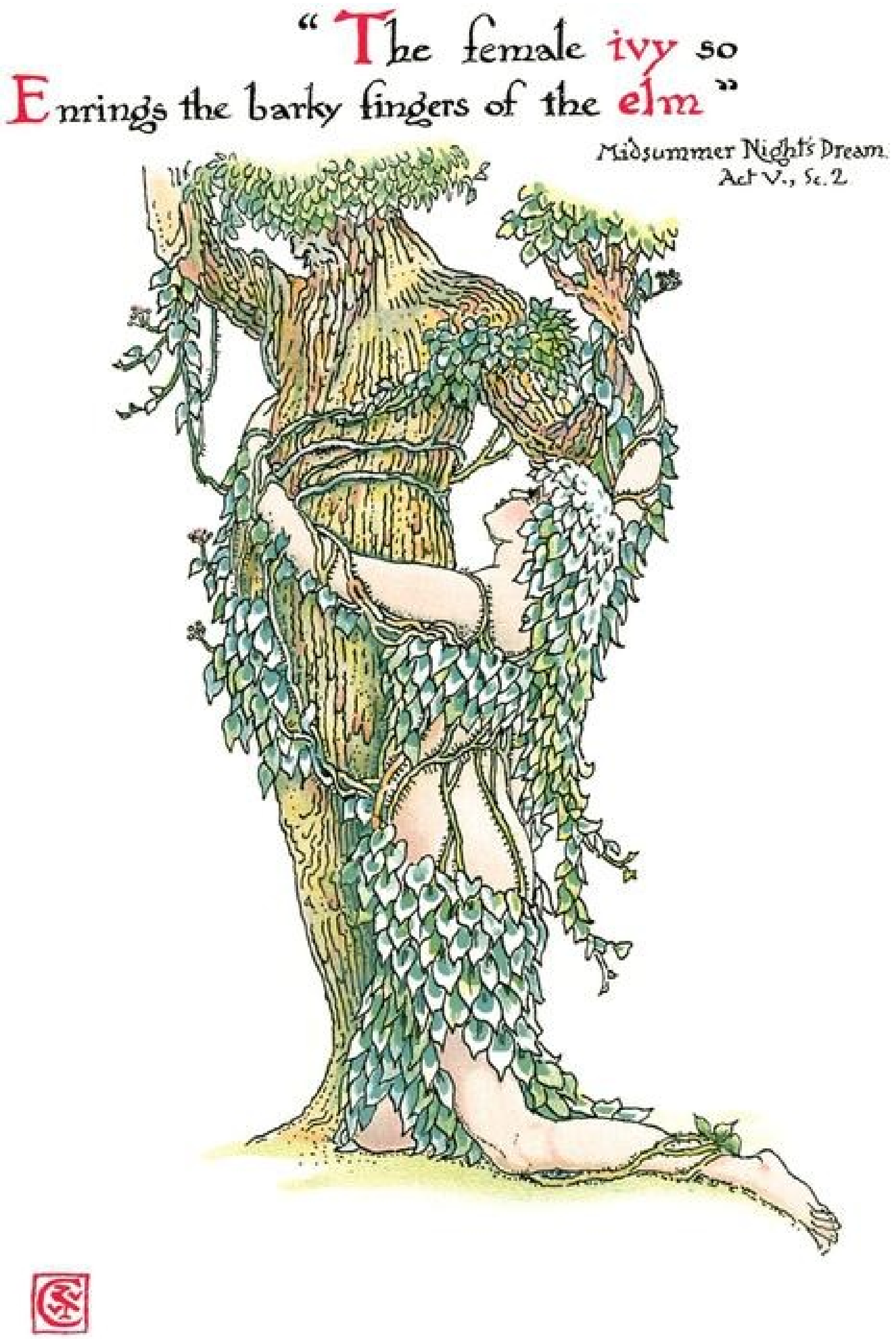
The Twenty-ninth of May (left and right pages) A Masque of Days, 1901


“Enter OPHELIA,
fantastically dressed with straws and flowers.

Enter Ophelia, fantastically dressed with straws and flowers Flowers from Shakespeare’s Garden, 1906


"Get you some of this distilled Carduus Benedictus and lay it to your heart; —"
"Why Benedictus? You have some moral in this Benedictus
"Moral? No, by my troth. I have no moral meaning; I meant, plain Holy thistle"
Much Ado about Nothing, Act III., Sc.4.
CARDUUS BENEDICTUS

Moral? No, by my troth. I have no moral meaning.
I meant, plain Holy thistle
Flowers from Shakespeare's Garden, 1906

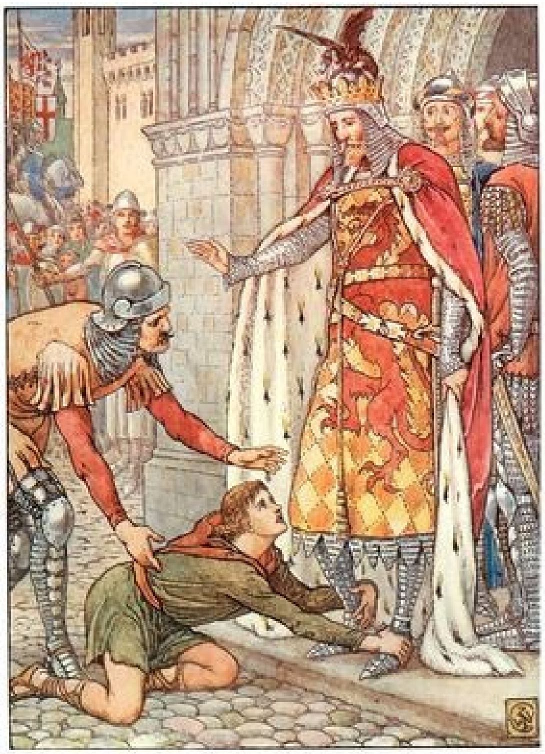

"The female ivy so
Enrings the barky fingers of the elm"
Midsummer Night's Dream
Act V., Sc. 2

The female Ivy so Enrings the barky fingers of the elm Flowers from Shakespeare's Garden, 1906

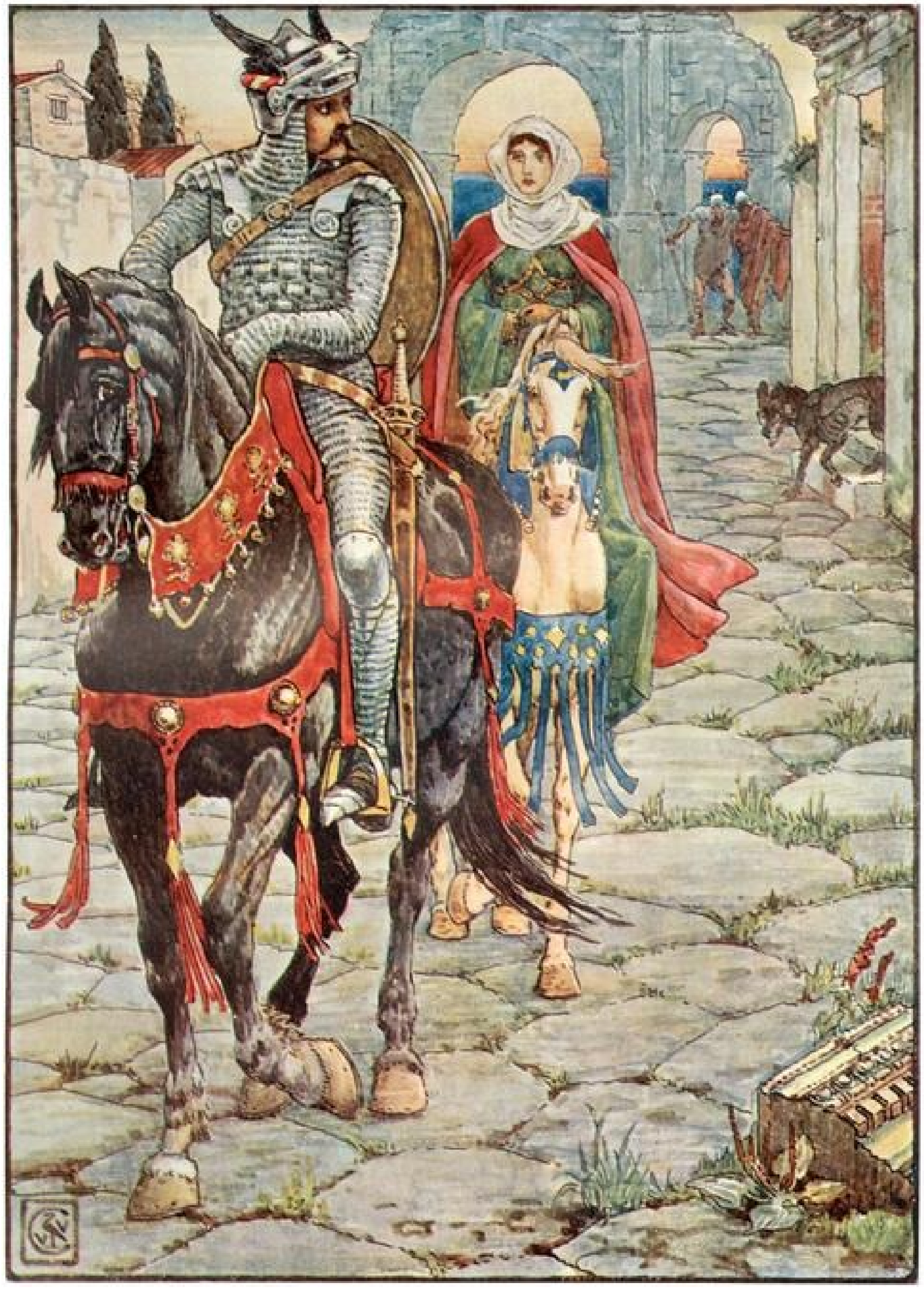
THE LATER YEARS

After decades of working with the earliest forms of color printing, from the engraved woodblocks of the toybooks to the six-color lithographs created for Hawthorne’s *Wonder Book*, Walter Crane turned to projects that were produced using “photographic color half-tone printing.” This method of breaking down color images is very similar to how almost all color imagery is printed today. This process enabled Crane to prepare illustrations in a more direct way than ever before, without concern for how an image would transfer, or how it would be interpreted by an engraver. The result is an image that is much more concerned with its own composition and depth, and its internal cohesiveness, than its relationship to the page design, an approach that Crane had championed forty years earlier. These later works did not indulge Crane’s skills as a designer but as an illustrator, in a manner similar to many books of the day—simple and direct in their text, with color plates providing the sole visual element.

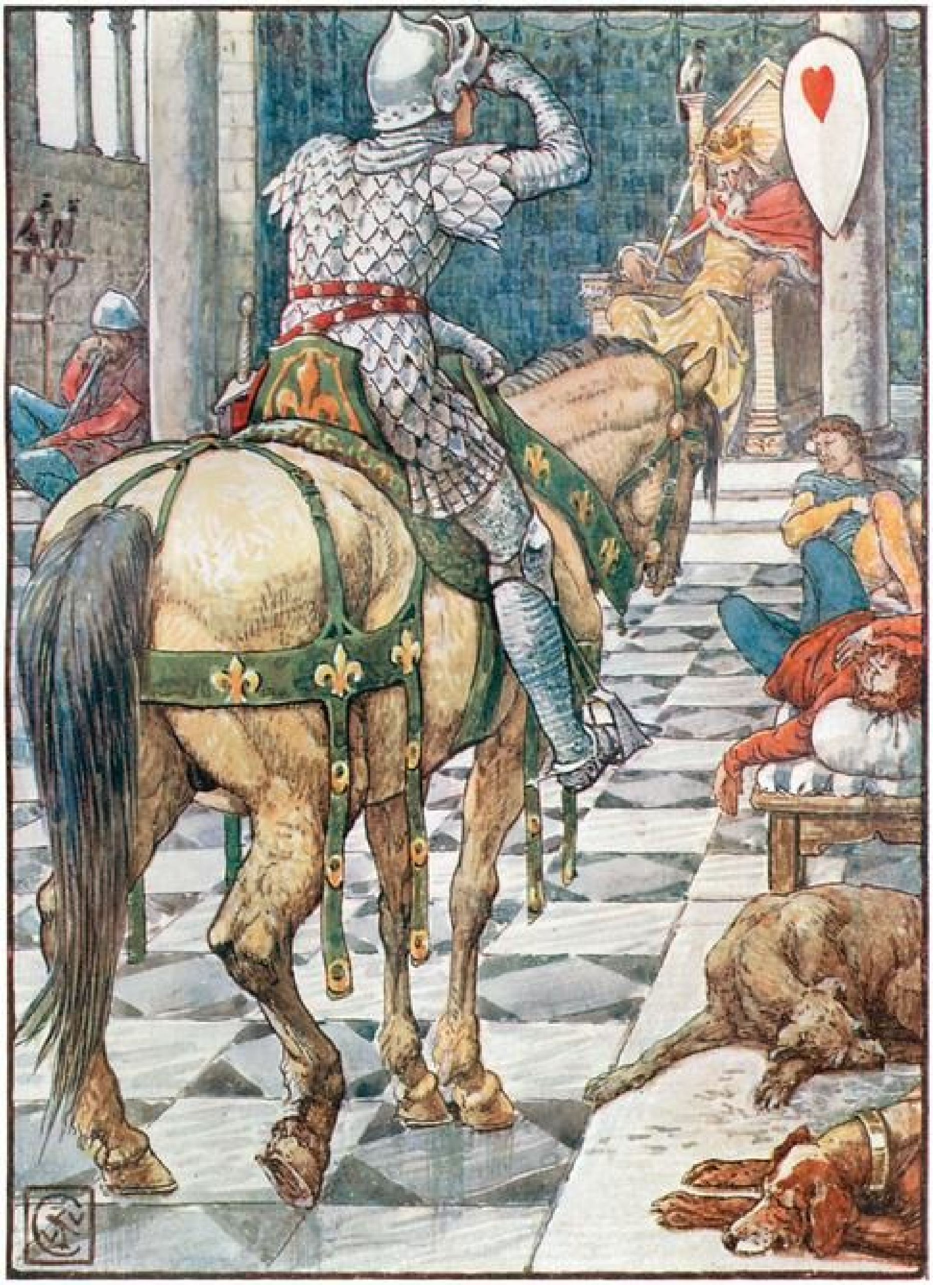
Crane’s political views influenced his work until his death in March 1915. He interpreted socialist themes in his paintings and devoted a fair amount of time to providing political magazines with cover designs, illustrations, and cartoons.



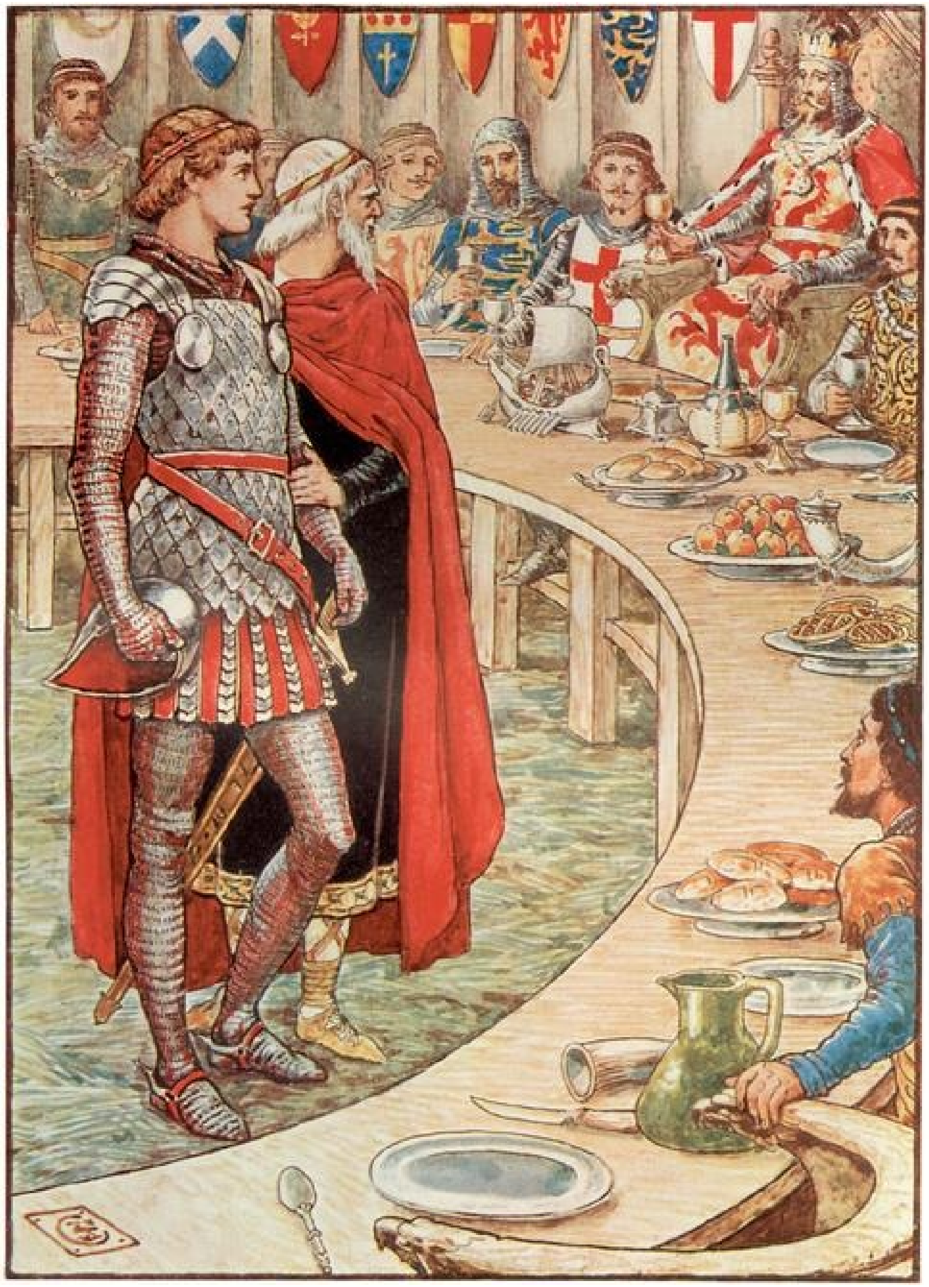
Young Owen Appeals to the King
King Arthur’s Knights, 1911



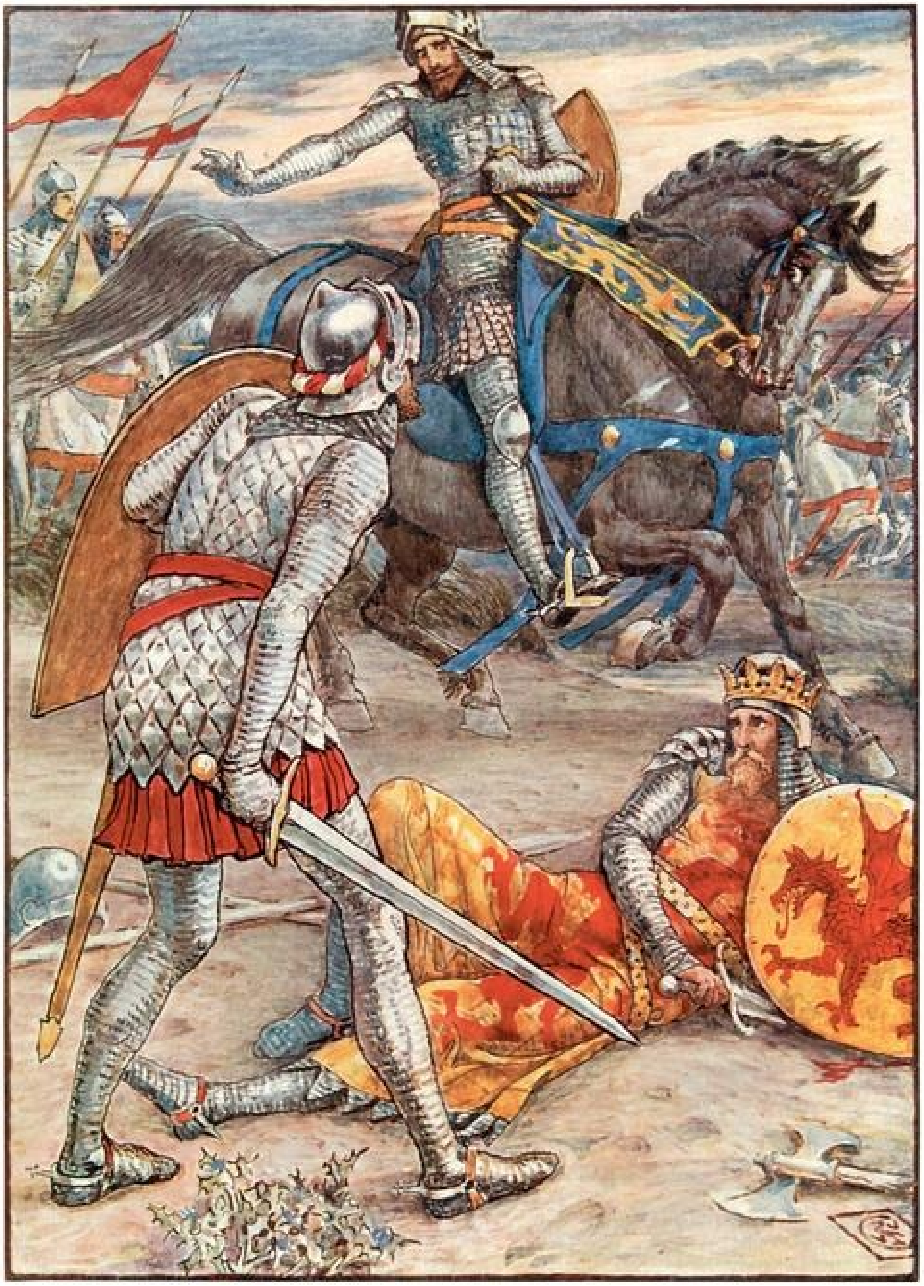
Sir Geraint and the Lady Enid in the deserted Roman Town King Arthur's Knights, 1911



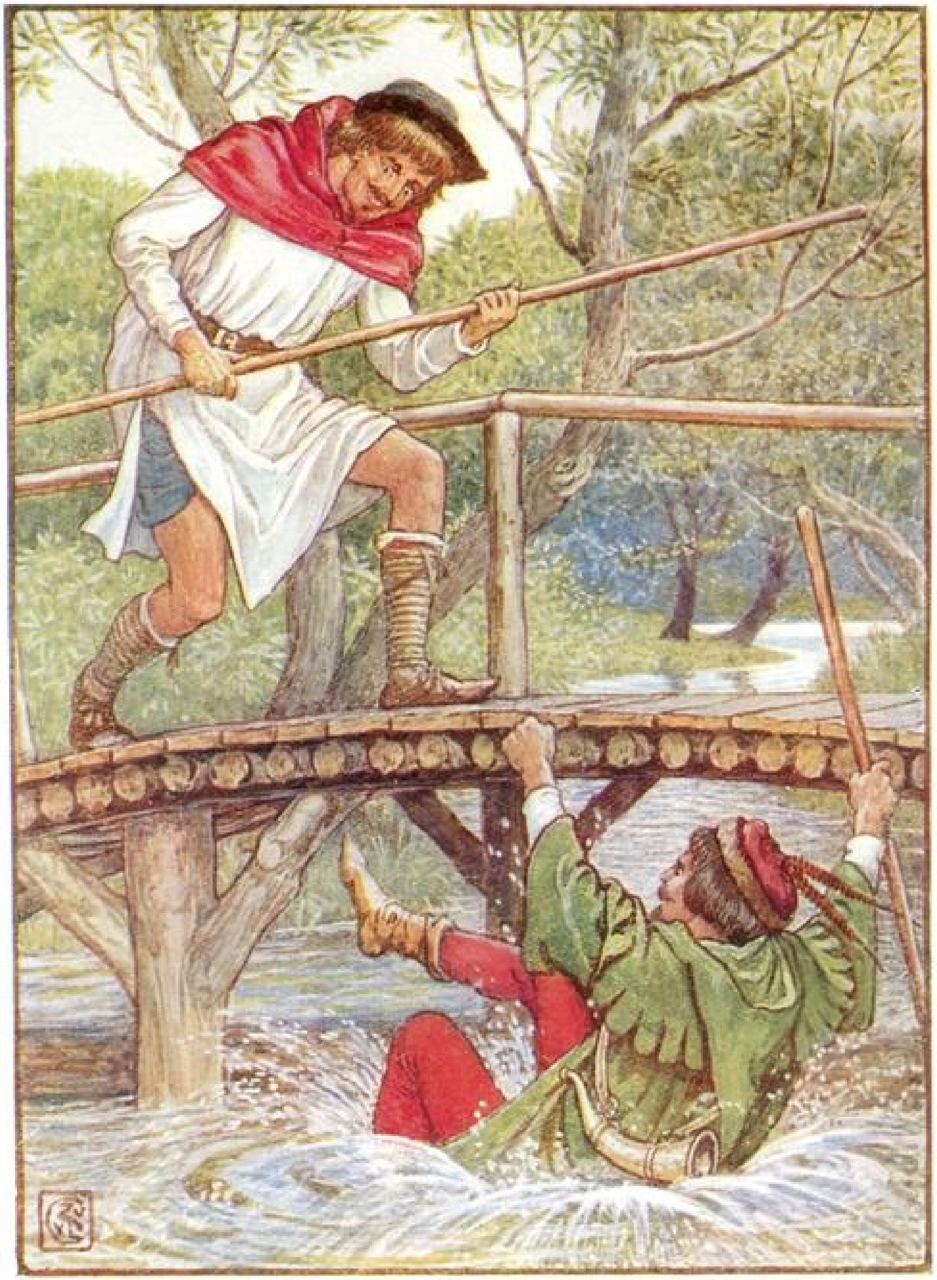
Perceval obtains the shield of the beating heart King Arthur’s Knights, 1911



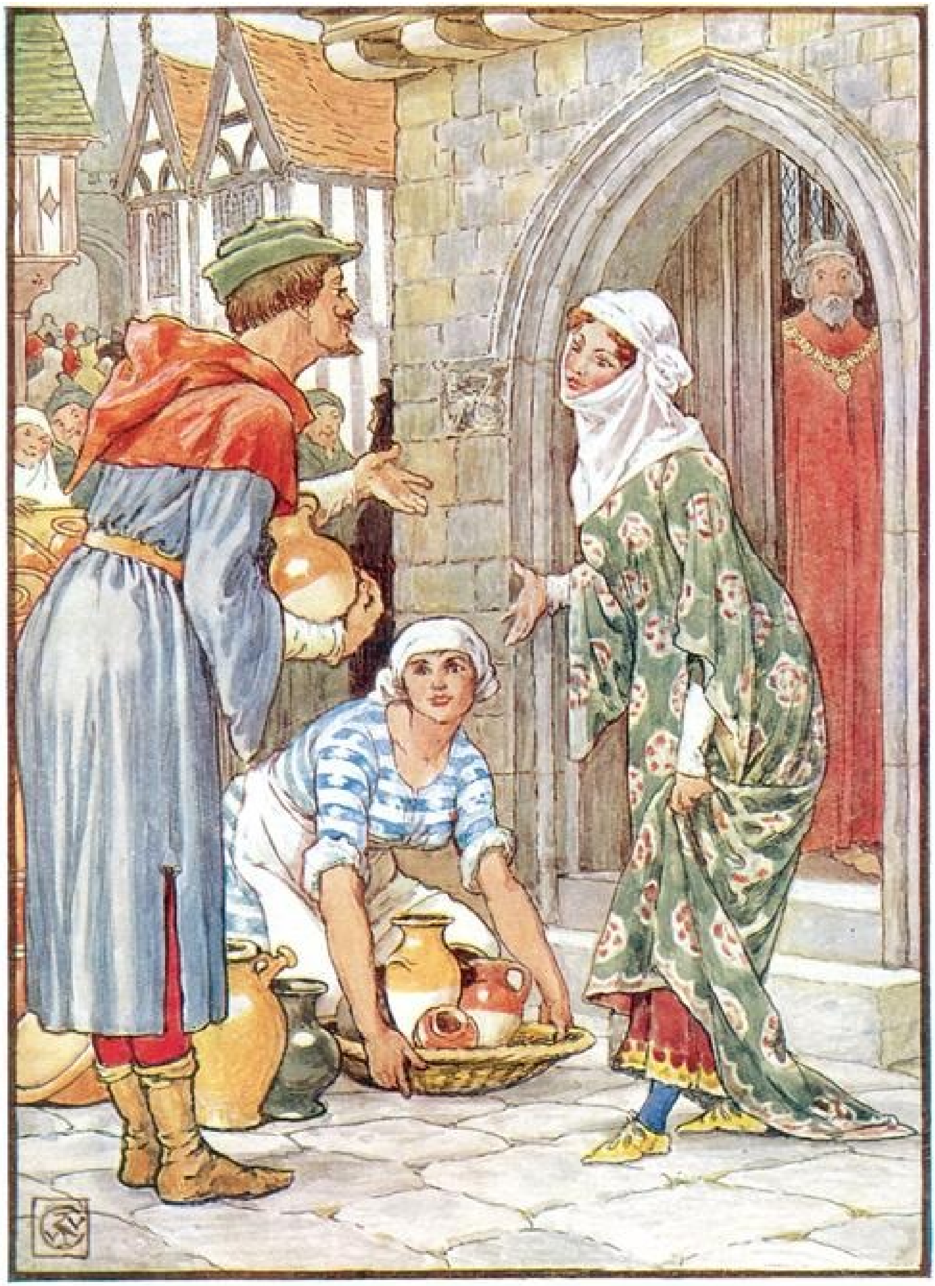
Sir Galahad is brought to the court of King Arthur King Arthur’s Knights, 1911



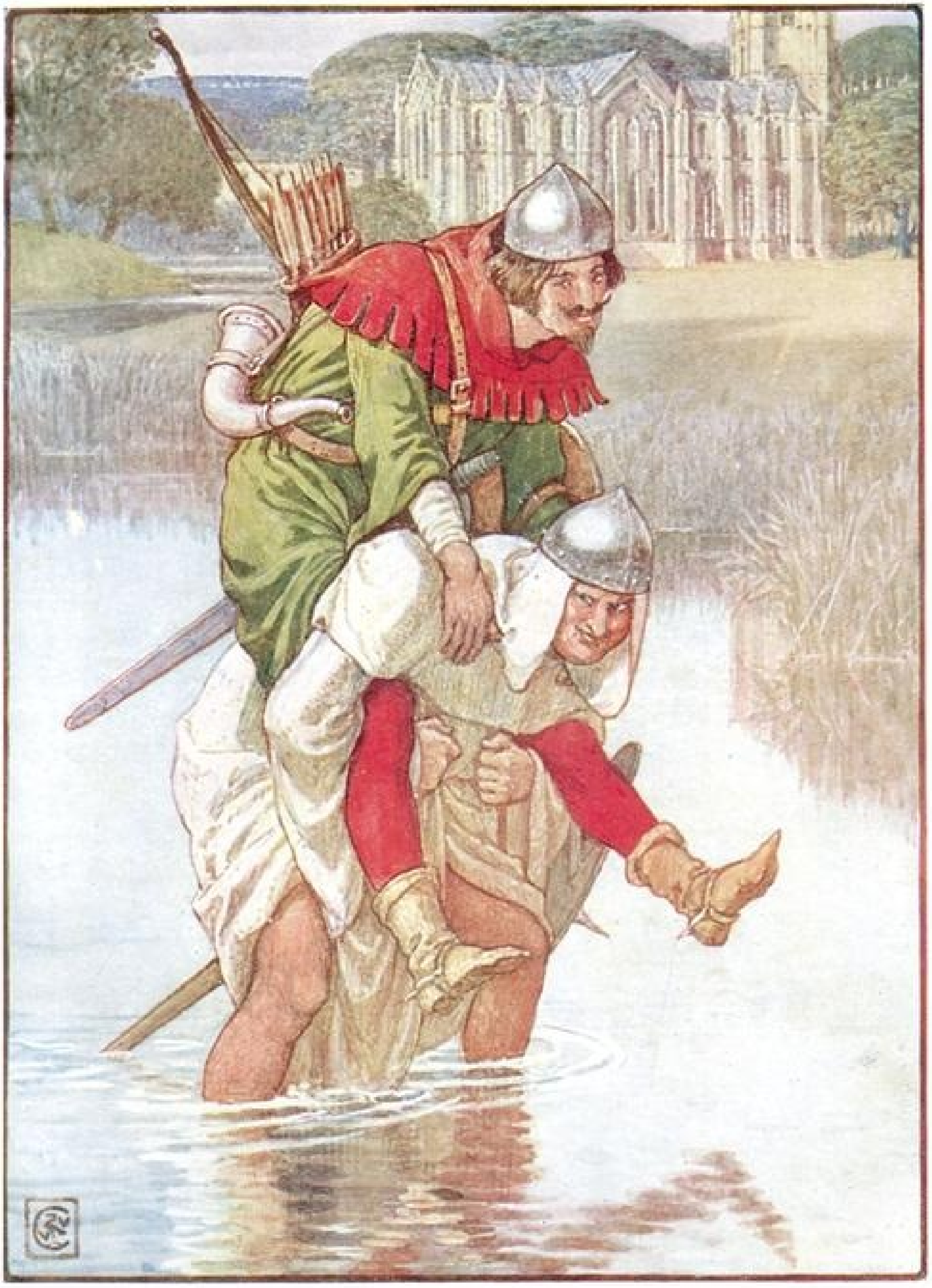
Sir Lancelot forbids Sir Bors to slay the King King Arthur’s Knights, 1911



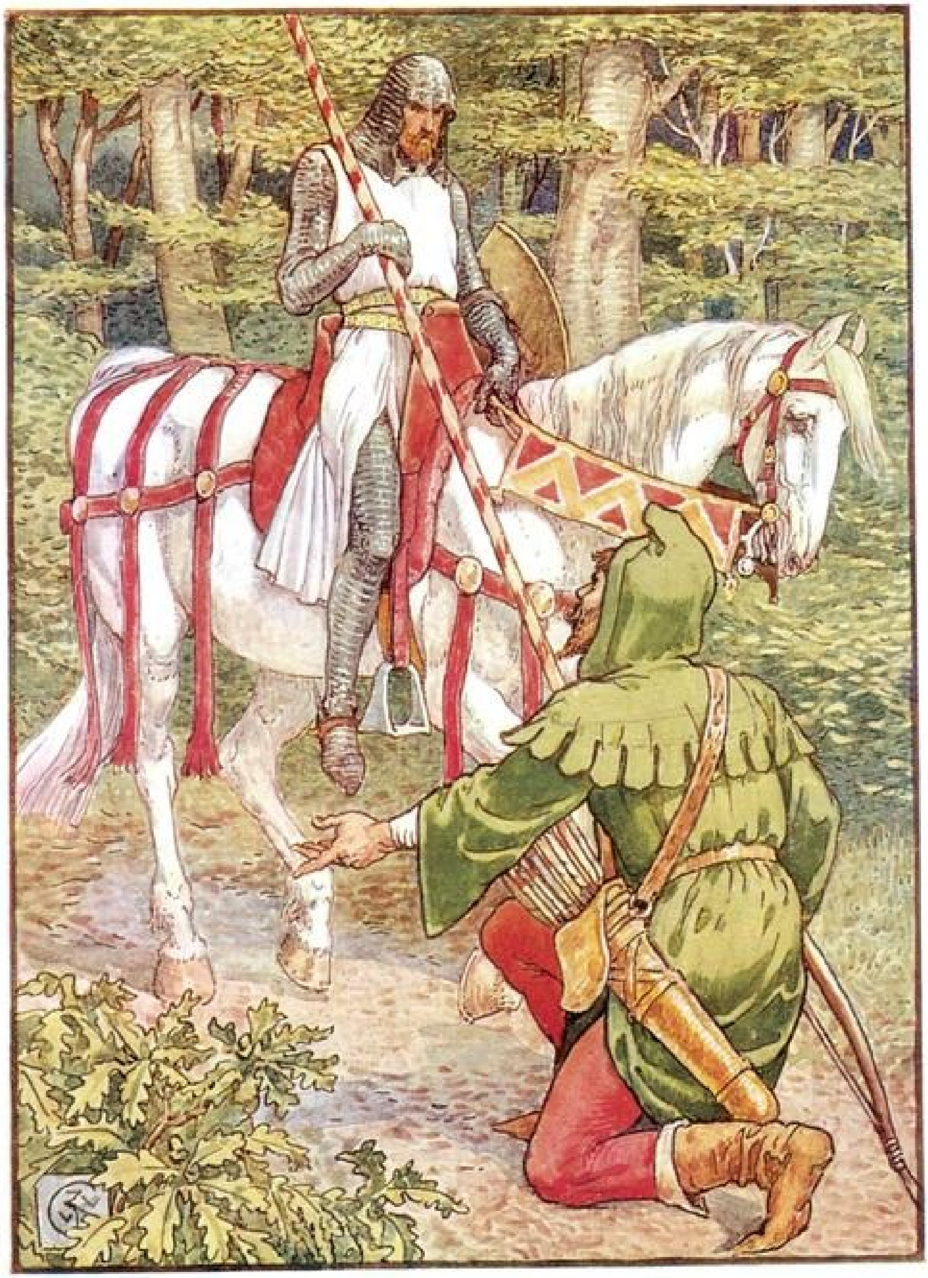
Robin Hood and Little John
Robin Hood and the Men of the Greenwood, 1912



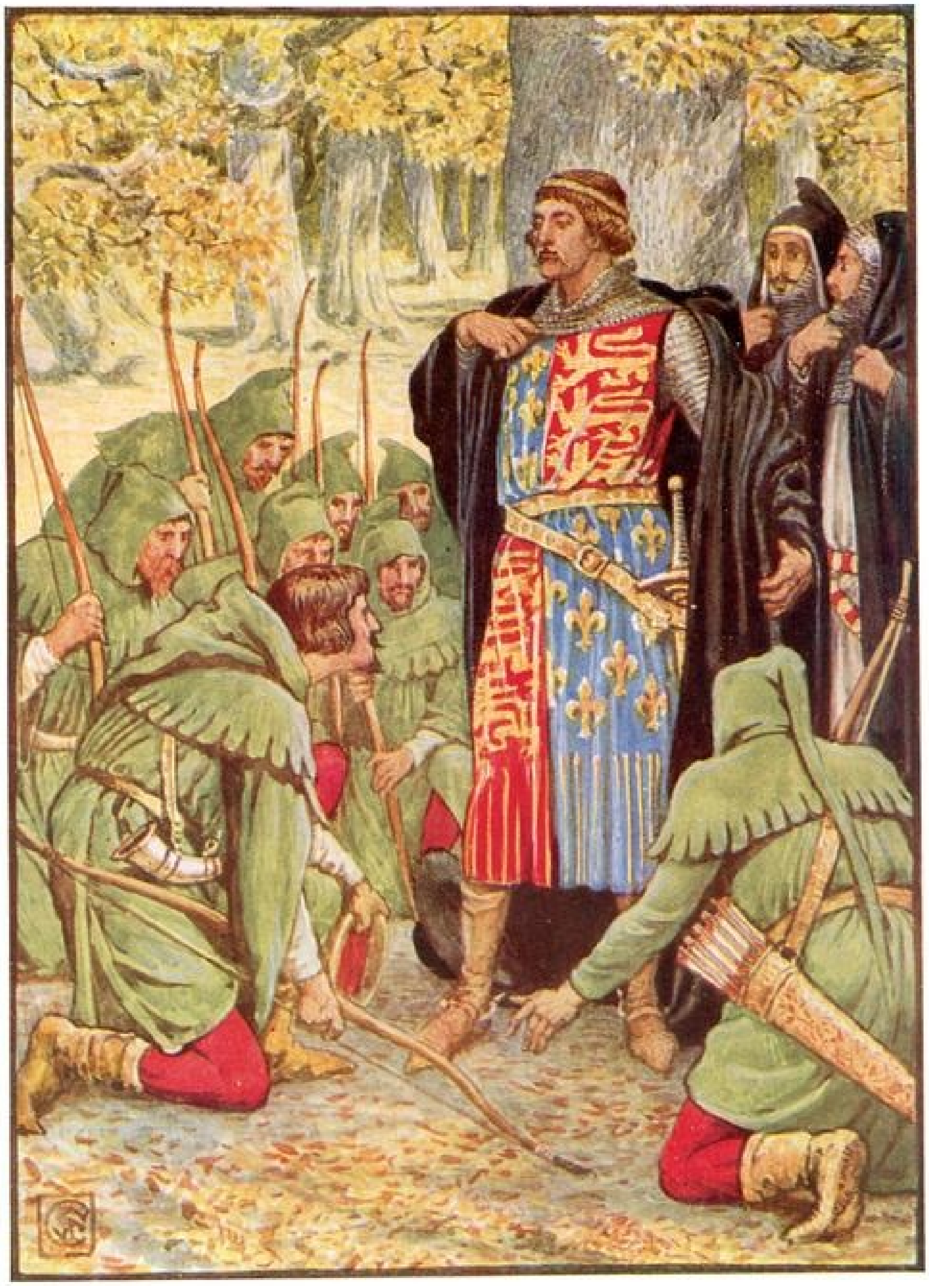
Robin Hood as the Potter
Robin Hood and the Men of the Greenwood, 1912



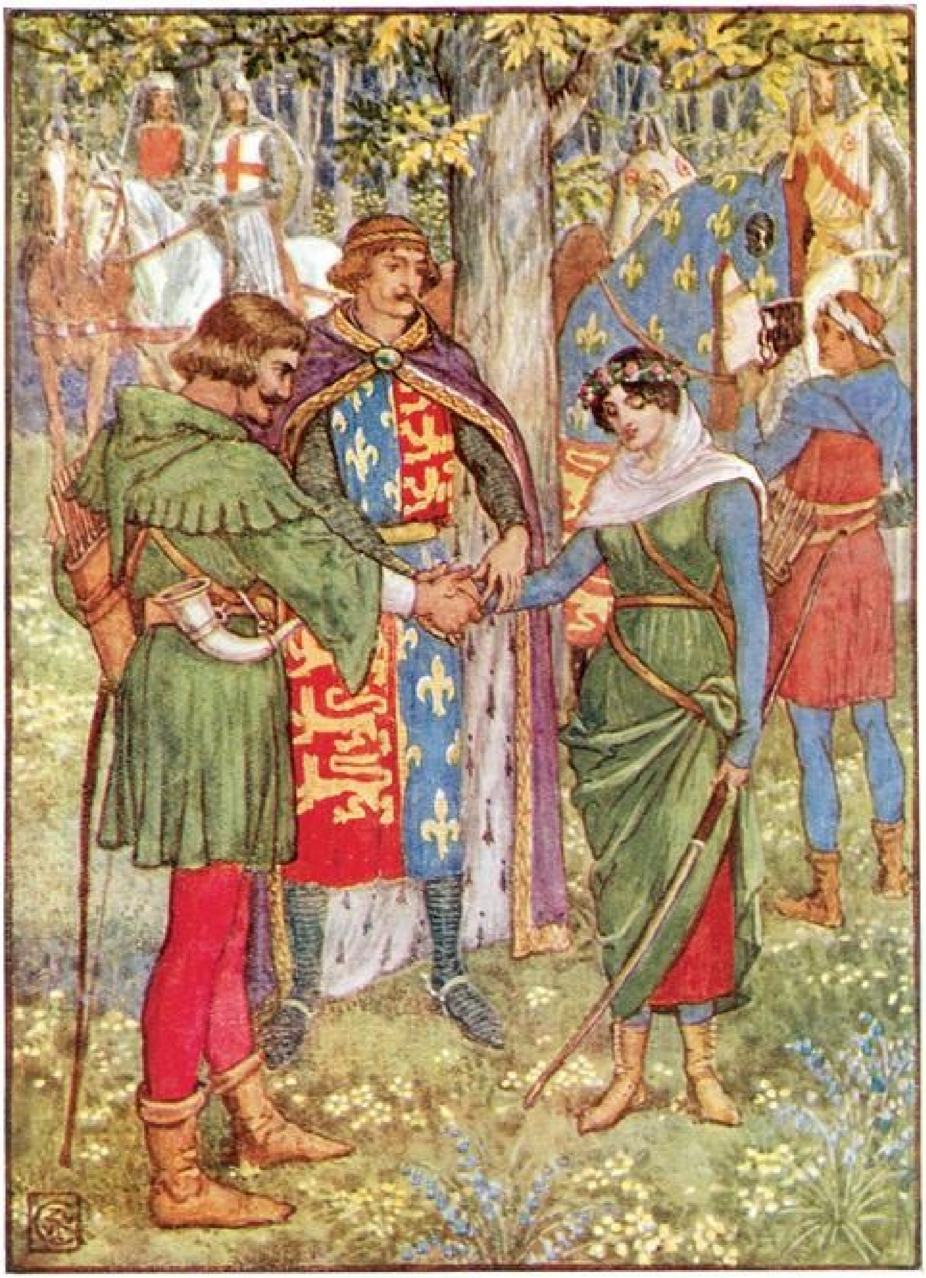
Robin Hood and Father Tuck
Robin Hood and the Men of the Greenwood, 1912



Lyttel John and the Knyghte
Robin Hood and the Men of the Greenwood, 1912



Robin Hood and his men kneel to the King Robin Hood and the Men of the Greenwood, 1912

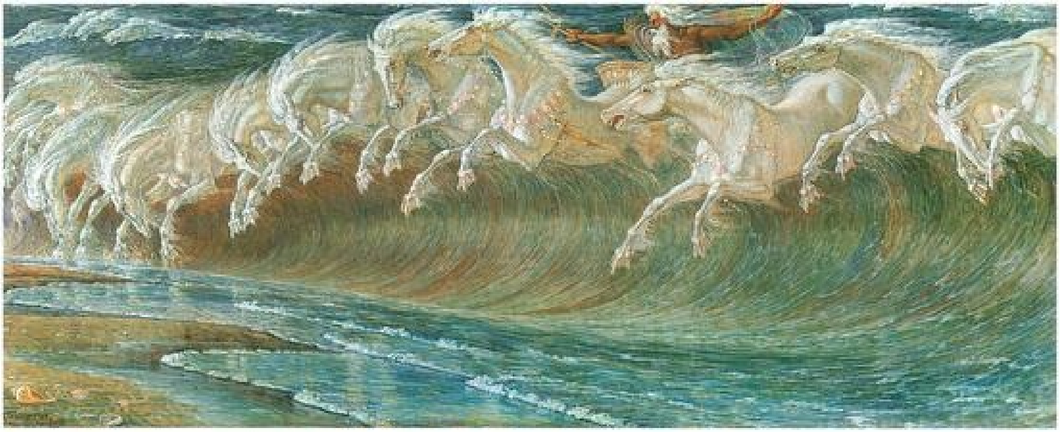


The King joins the hands of Robin Hood and Maid Marian Robin Hood and the Men of the Greenwood, 1912

GALLERY PAINTING AND DESIGN

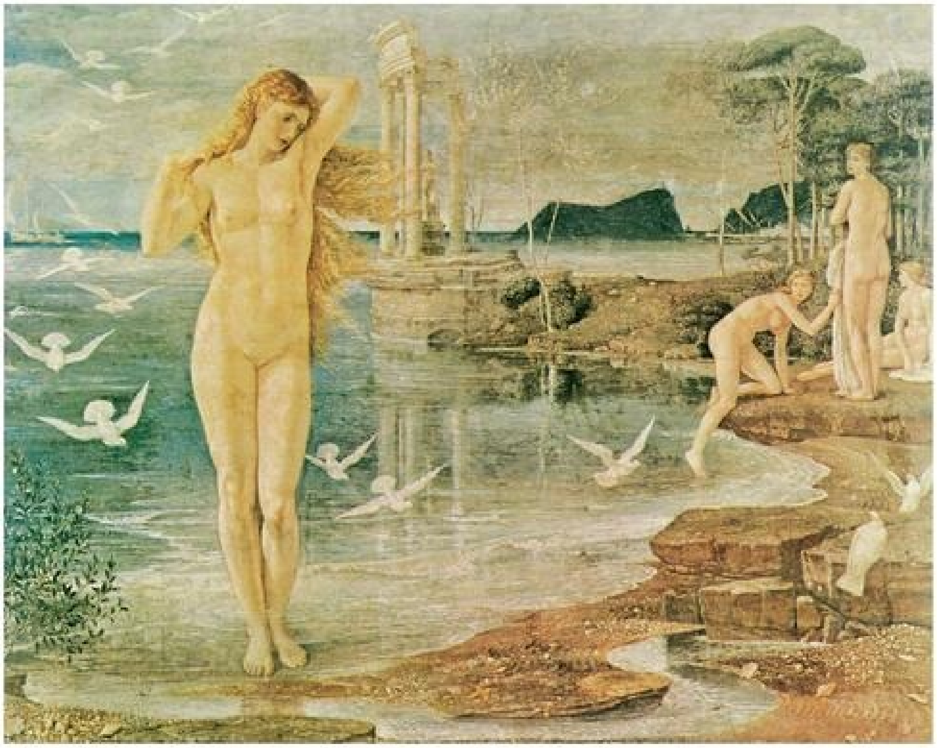
During Crane’s commercial successes in publishing, he was involved in academic painting as well. In 1862, *The Lady of Shalott,* his first submission to the Royal Academy, was accepted. His career as a painter was a partial success at best. Crane claimed that painting was his greatest love, but it did not meet with the success that his commercial work did. Although some of his gallery works are still popular today—*Neptune’s Horses* (1892), in particular—few met with critical acclaim in their day. Crane did continue to exhibit, showing works at the Grosvenor Gallery, the Dudley, and the New Gallery. His subjects often were allegorical or mythological, similar to many of his contemporaries, whose works were also displayed on the gallery walls: Edward Burne-Jones, Edward Poynter, and Sydney Colvin were among his acquaintances.

Walter Crane also produced art for decorative purposes. He believed that art should be present in the life of everyone. To this end he created images for home furnishings such as wallpaper and rugs, and many of his designs found their way onto tiles and ceramics. He produced much of this work while associated with William Morris, a fellow leader in both socialist thought and the Arts and Crafts movement.



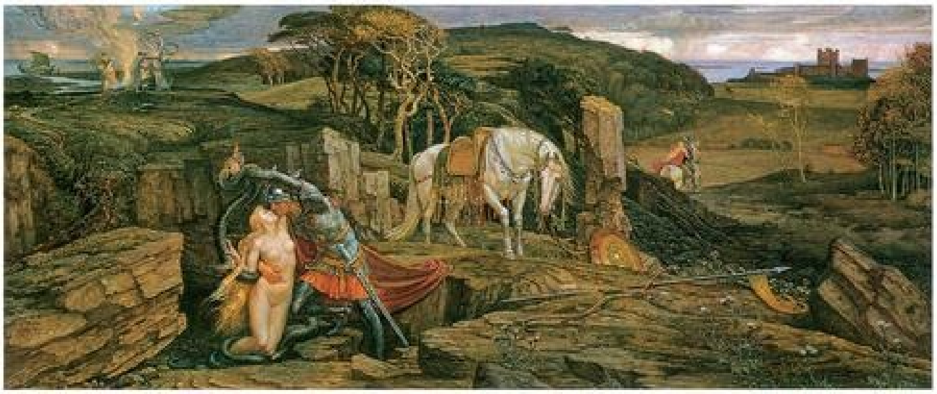
Neptune’s Horses

OIL ON CANVAS. 13⅜"×33". 1892

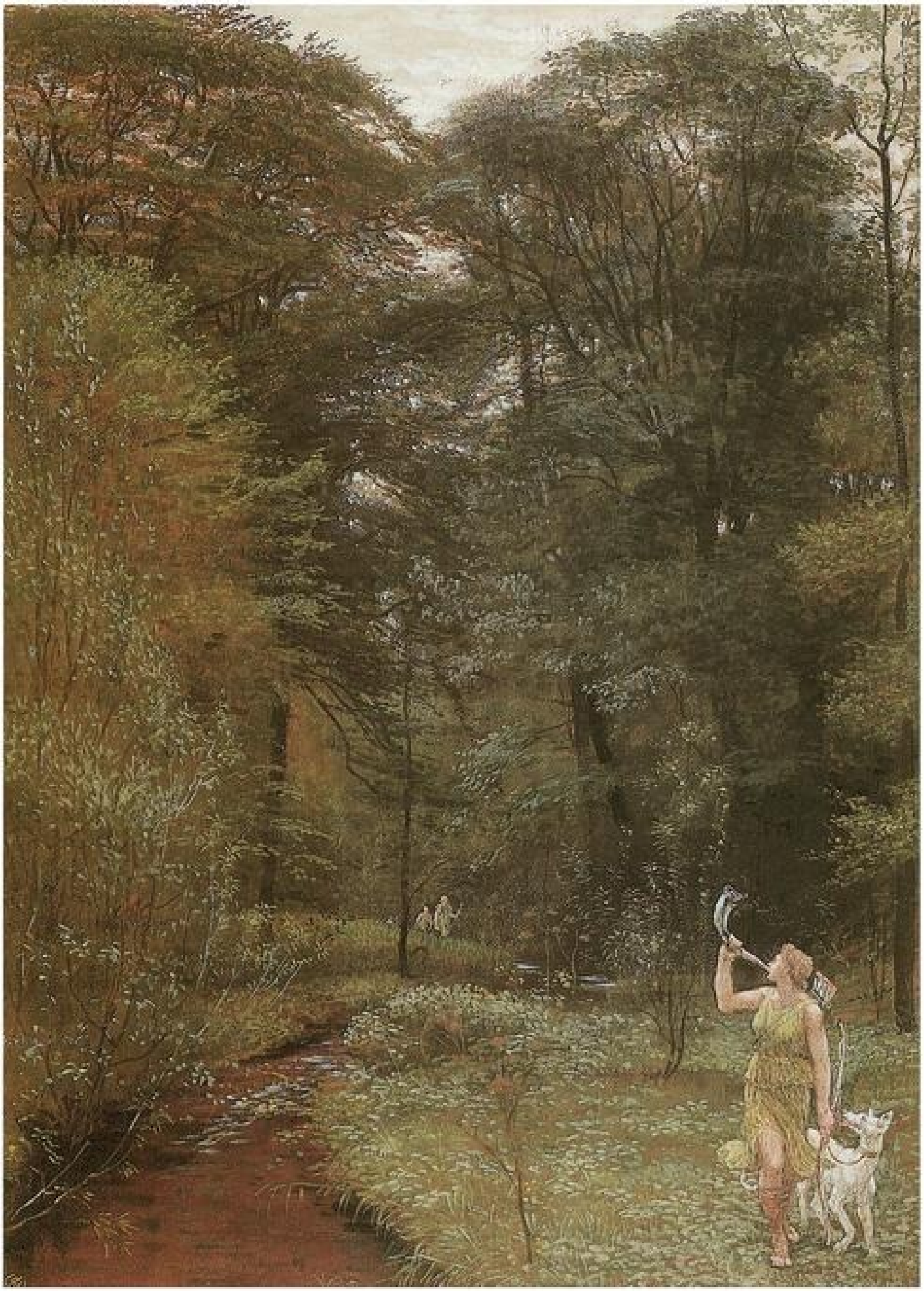


The Renaissance of Venus

OIL ON CANVAS. 66"×72". 1877

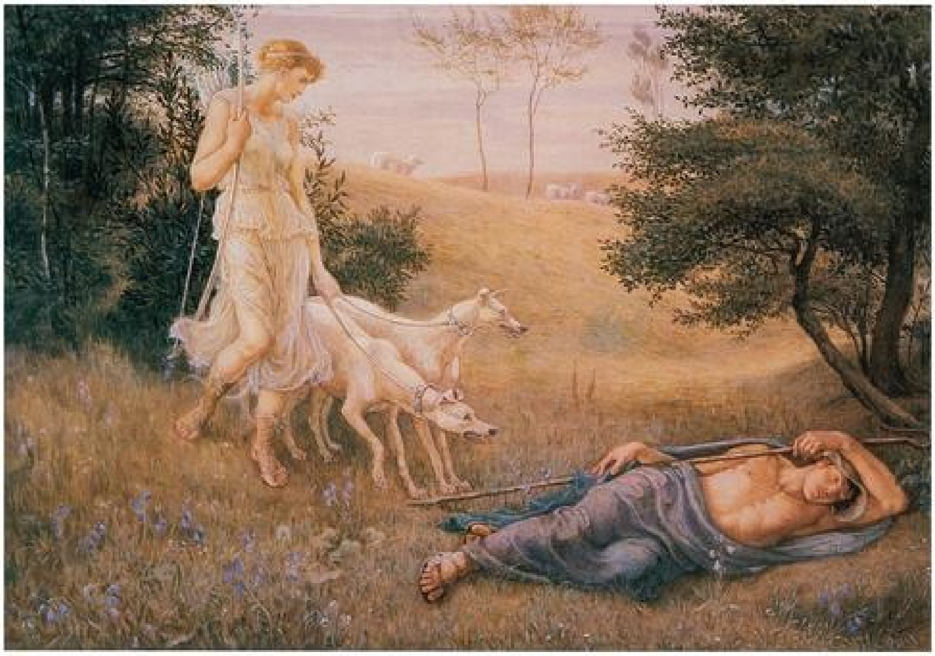


The Laidley Worm of Spindleston Heugh OIL ON CANVAS. 11"×26½". 1881



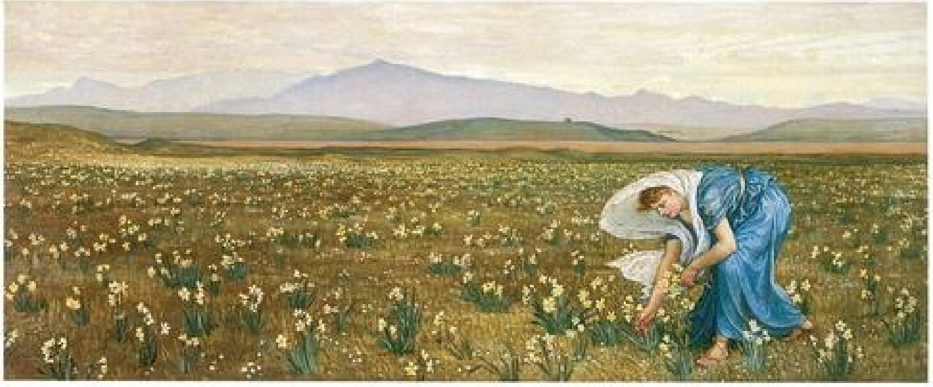
Diana

WATERCOLOR WITH BODYCOLOR. 13 ¾"×10⅞". 1881



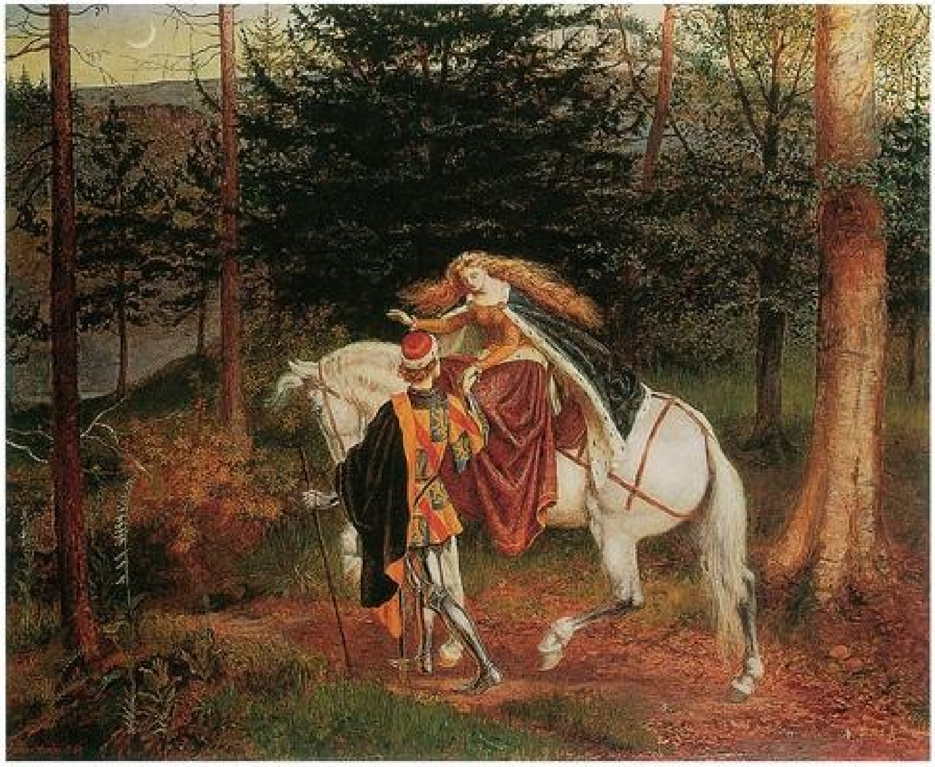
Diana and Endymion

WATERCOLOR AND BODYCOLOR. 21¾" ×30¾" . 1883



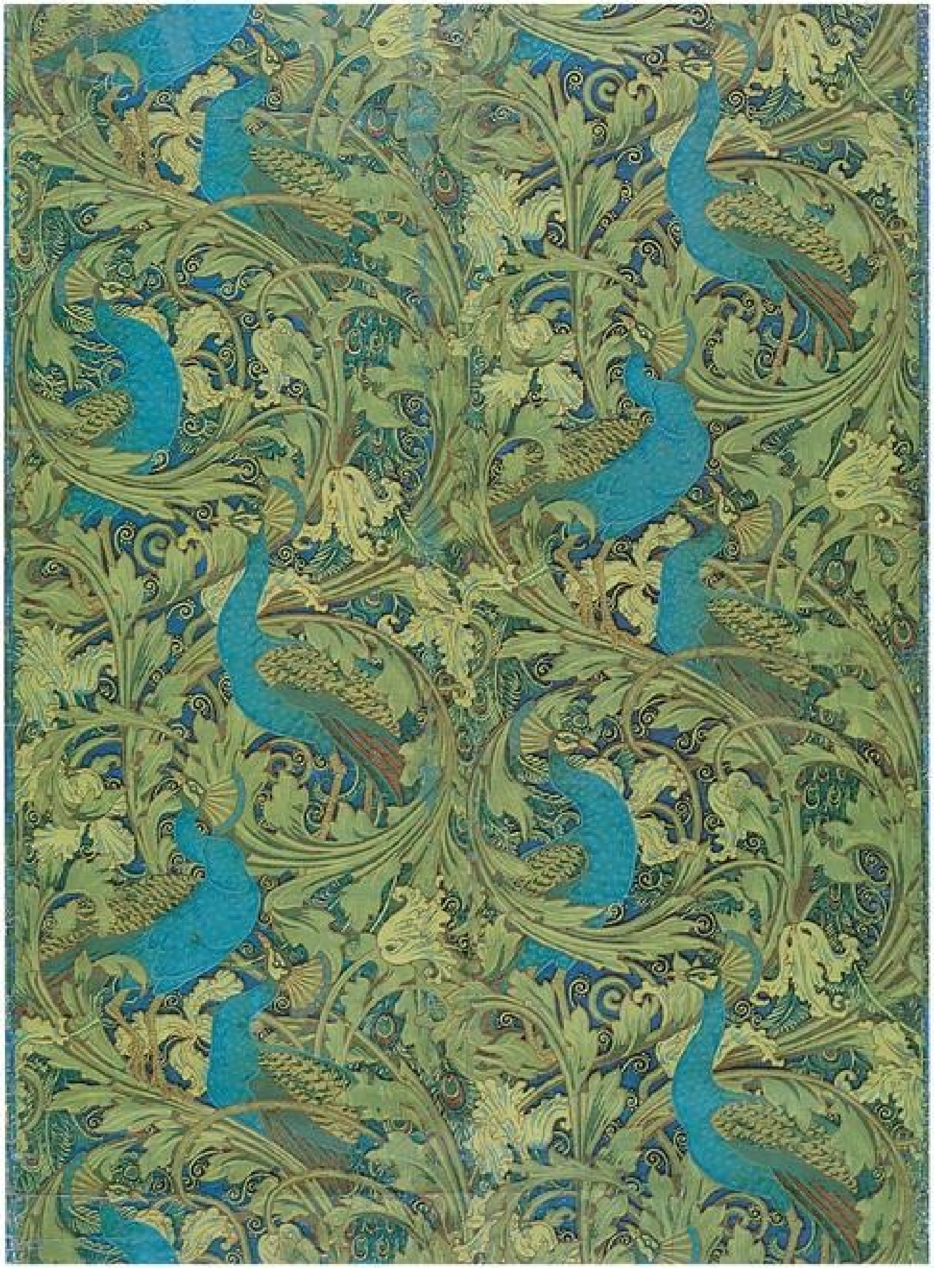
La Primavera

OIL ON CANVAS. 15"×36". 1883



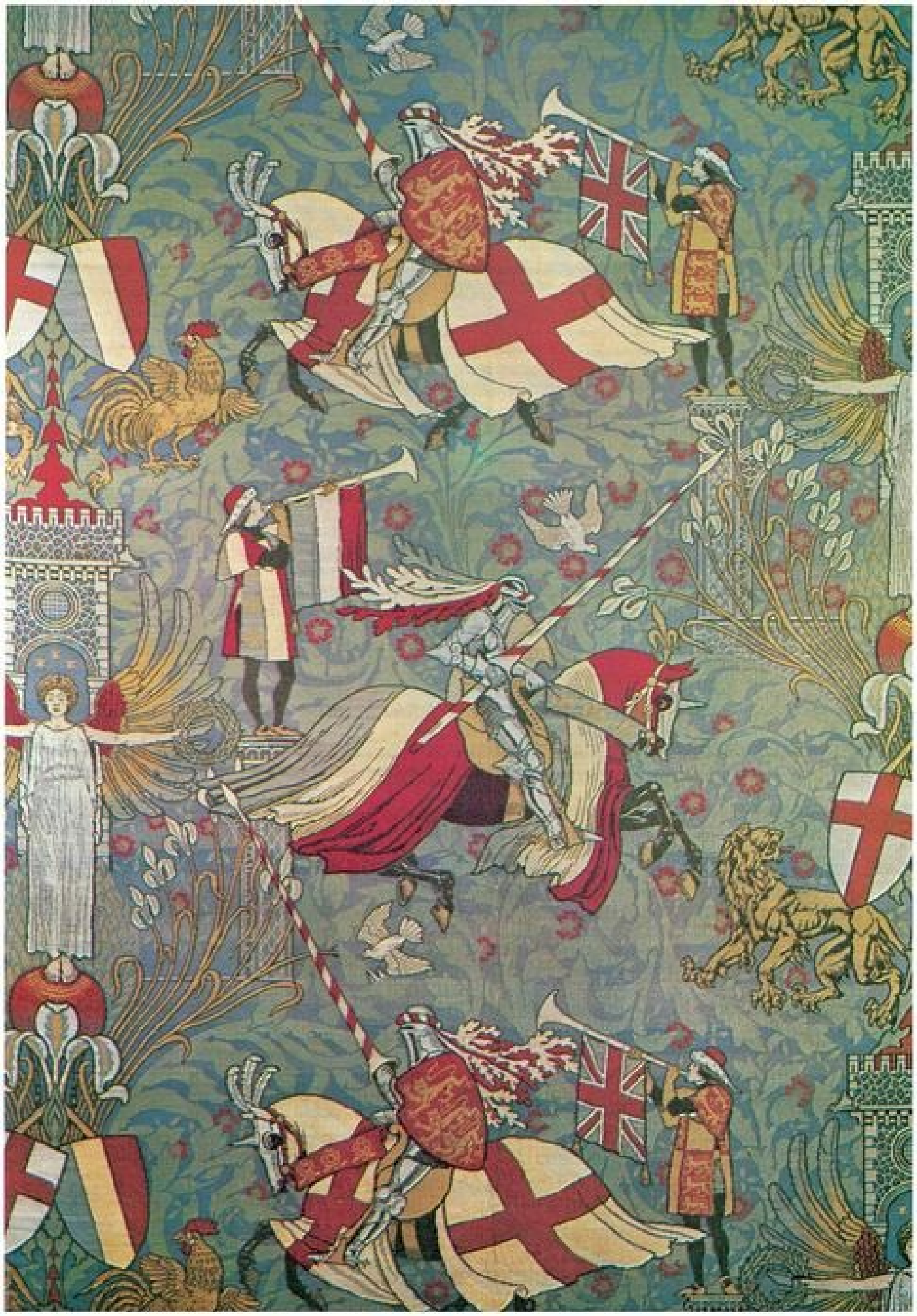
The Belle Dame Sans Merci

1865



Peacock Garden, 1889

WALLPAPER



"England and France," 1908

WOOL AND COTTON WOVEN WALL HANGING